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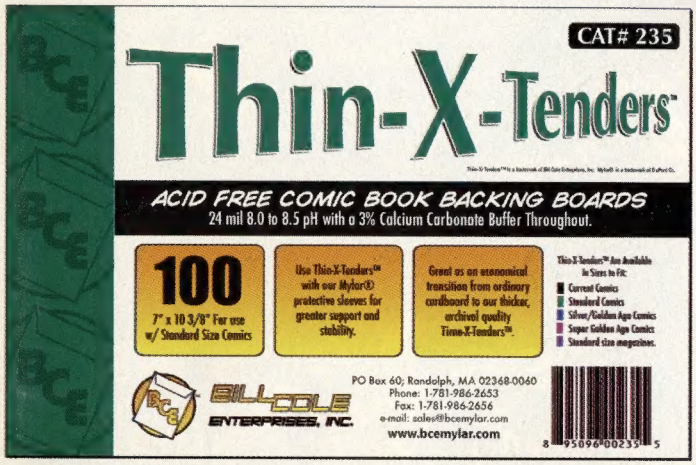
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PAGE 12

22
DC DOINGS!
FROM *IDENTITY CRISIS* TO *INFINITE CRISIS* AND BEYOND!
DC UNIVERSE EXECUTIVE EDITOR DAN DIDIO DISCUSSES HIS ROLE IN THE COMPANY'S FUTURE

96
WHO'S WHO?
WHEN WONDER WOMAN MET ROBIN HOOD!
MICHELLE NOLAN SHARES THE TALE OF ANOTHER MAID IN ROBIN'S LIFE

110
THE GUIDE!
FALL OF THE MUTANTS?
HAVE MARVEL'S MUTANT COMICS LOST THEIR PUNCH?

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YOUR GUIDE to YOUR GUIDE!

COMICS NEWS!

32 REMEMBER THESE WB STARS?
by John Lavernoich

40 ZOOM SUIT FLYING
John Taddeo's short film comes to comics
by Ray Sidman

40 THE BLURBS: *Comics news you can use!*

COMICS VIEWS!

JOHN JACKSON MILLER
THE INCREDIBLE SHRINKING LEGACY page 48

BEAU SMITH
COMIC-BOOK WRITING: BEAULOGY 101 page 56

COMICS REVIEWS!

TONY ISABELLA
FINDING CREATIVITY page 60

64 MAINSTREAM COMICS REVIEWS!

HEIDI MACDONALD
ESSENTIAL REFERENCE TOOLS page 70

74 INDEPENDENT COMICS REVIEWS
78 TRADE PAPERBACK REVIEWS
84 VIDEO AND MISCELLANEOUS REVIEWS

NOSTALGIA!

CRAIG "MR. SILVER AGE" SHUTT
DOWN IN THE DEPTHS WITH DAVY JONES page 86

99 BRIAN MICHAEL BENDIS' TOP 10, PART 2

THE GUIDE!

102 HEROCLIX PRICE GUIDE AND ANALYSIS
106 COLLECTIBLE CARD GAME GUIDE
108 TRACKING THE COMICS MARKET
with reports by Darryl Buchanan, Steve Mortensen, Michael Tierney, and more!

WILLIAM INSIGNARES
FOREIGN VARIANTS, PART 2 page 114

116 THE *CBG* PRICE GUIDE
The most up-to-date values of titles old and new!
188 ENTERTAINMENT CARDS MARKET REPORT

CHUCK ROZANSKI
SURVIVAL OF THE FITTEST page 190

COMICS PREVIEWS!

192 MAKE YOUR JANUARY PICKS FROM THE COMICS SHIPPING LIST!

EVENTS!

196 CONVENTION PREVIEW: *New York Comic-Con*
198 CONVENTION CALENDAR
What's happenin'!

OPINION

MAGGIE THOMPSON
LIVING WITH COMICS page 206

210 OH, SO? *Letters from our readers!*

PETER DAVID
WHO'S YOUR FAVORITE SUPER-HERO? page 222

JOHN KOVALIC'S DORK TOWER
BEING THANKFUL page 226

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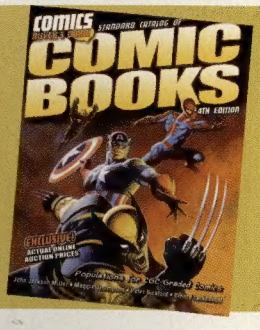

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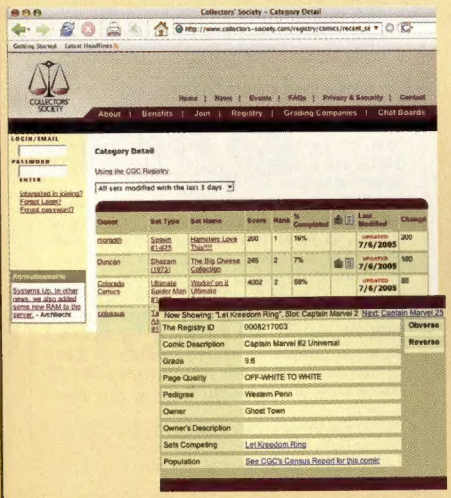
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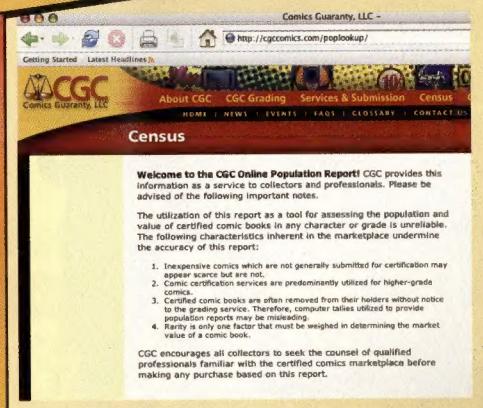
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GUIDEFILE

PETER DAVID

JOB: Writer of *But I Digress*, which isn't a job so much as it is a calling.

PREVIOUS LIVES: Engineer's mate on *H.M.S. Titanic*; guillotine operator during French Revolution; chamber-pot emptier for George III; peasant girl who died of Bubonic plague at age 7; Caligula's horse.

FIRST COMIC BOOK: Ah. That would be *The Adventures of Obadiah Oldbuck*, published in the United States in 1842. That's a very good question.

FIRST *CBG*: Tomorrow, the world.

NOW READING: The questions for this questionnaire.

AND WITHOUT PICTURES: No, there's a picture. That's me with my wife, Kathleen, and my youngest, Caroline, at a NY Renfaire. My daughter Ariel was also with us and, though she isn't in the picture, will be annoyed if she's not mentioned.

THAT AND A BUCK WILL BUY YOU: Although I didn't come up with Mr. Sulu's first name of "Hikaru," (Vonda McIntyre did), I was visiting George Takei on set during *Star Trek VI* and convinced director Nicholas Meyer to insert it in the script, thus making it canonical.

ESCAPES FROM COMICS BY: Playing with kids; becoming passionate with wife every time she speaks French; bowling. (I will show off at the slightest opportunity the ring I received for rolling an 800 series.)

BRUSHES WITH GREATNESS: No. Brushes with Crest.

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FOREVER CHANGED

"Decimation" changes mutant and Marvel history

by RAY SIDMAN

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"No more mutants." Those words at the end of *House of M* #7 (Dec 05) ushered in a new era for the Marvel universe. Instead of tens or hundreds of thousands — or perhaps even a million or two — mutants worldwide, the mutated-gene pool now numbers in the low hundreds. Marvel has termed its post-House of M story its major event known as "Decimation."

Granted, "decimation" isn't the most precise title, given its literal meaning — a loss of 10% — but modern vernacular has largely ignored that definition. Given its revised meaning of "devastation," mutant-kind has certainly been decimated.

At an October press conference, Marvel Comics Editor in Chief Joe Quesada said, "As long as I'm editor in chief, you're not bringing these guys back." As for new mutants, he said one might pop up every once in a great while but that the number would be few.

Quesada called the effect, "putting the genie back in the bottle." In other words, it takes mutant levels back to where they were in the early X-Men comics of the 1960s. Likewise, mutant fever has returned to those levels: *Homo sapiens* are scared of the *Homo superior* species, and, as a result, mutants fear for their lives against the potential racial hatred and hysteria.

As revealed in *House of M*, several major mutants have lost their powers. Perhaps none are bigger than Magneto, though longtime characters Iceman, Jubilee, Mirage, and The Blob have all fallen victim to whatever caused the major change.

Furthermore, the loss of mutant powers in the upper 90% of the world populace isn't the only major change. Professor X is missing,

and Cerebro isn't registering him as being planetside. As for fan-favorite Wolverine, he suddenly recalls his entire life — a first for him and a reality that will no doubt offer much fodder for writers of X-titles for years to come.

At the center of it all are, of course, The X-Men. Professor X and Wolverine aside, the team is struggling to maintain itself and the mutant world at large. Terrorist attacks have begun, with the demolition of the European X-Corp headquarters in Paris within hours of the global mutant power loss.

CBG spoke with several of the creators behind the X-titles for "Decimation" about what has come to pass — and what will come to pass.

Revelations

The big question? No question about it: How many mutants remain? An approximate answer appears in one of the new titles stemming from *House*: *The 198*. Writer of the five-issue limited series David Hine told ***CBG*** that 198 is not an exact number of how many mutants remain, but, rather, a working number accepted by those who remain at Xavier's school. The students take on that number as a group moniker, said Hine, "as a badge of solidarity."

Hine's previous title, Marvel's *District X*, was canceled in the *House* aftermath. Like *The 198* and the other X-titles he's writing, *Son of M* and *Mutopia X*, *District* focused on mutants, though not those of X-Men-level powers. The residents of District X were far more subtly powered. Hine said he was proud of what the series achieved in its 19 issues, presenting a microcosm of approximately 50 characters. Following *House*, even the most minor mutant powers will stand out as never before.

Despite the end of *District*, Hine told ***CBG*** he's happy to see the change to the X-universe. "It's good they're shaking things up. Things were getting a wee bit stagnant. The whole idea of being a mutant was maybe a little too commonplace. The fact that there are a lot fewer means they're going to be more special."

In turn, the task of creating within the redefined bounds of the Marvel universe will require no small amount of thought from writers of the various series. "Everybody's kind of having to reexamine the way they're writing their books and dealing with the characters to make things fresh and exciting for everybody."

This goes for more than just the X-titles. Case in point: Spider-Man, who, like Luke Cage and unlike Tony Stark, remembers how the universe was before "No more mutants." The typically joking and collected Spider-Man

Object permanence

Another key question fans will be contemplating now until (and if) it happens is whether the *en masse* power loss is permanent.

Thinking about it, Jenkins posited that it doesn't matter. "If they take away their powers for two or three years, the day they give them back will be a massive event, too, and everybody will be happy."

has let his frustration explode during *House*, going so far as to plead with his fellow heroes to make the memories go away — and that was while he was in costume.

M-Day post-mortem

Paul Jenkins, the writer of the new *Generation M*, also talked with ***CBG*** about his contribution to "Decimation." The pivotal point, he noted, was the flash in the sky seen at the end of *House of M* #7. "We decided we could call that M-Day."

Now, he's at the head of the four-issue *Generation M*, with obvious ties to the 1990s series *Generation X*: There's the title, of course, but also the presence of Chamber, who was arguably the most popular character from the prior series. (When Jonothon Evan Starsmore's powers took effect, the psionic energy blast tore a hole in his body, and Chamber may now be simply a force of psionic energy contained by the shell of his body.)

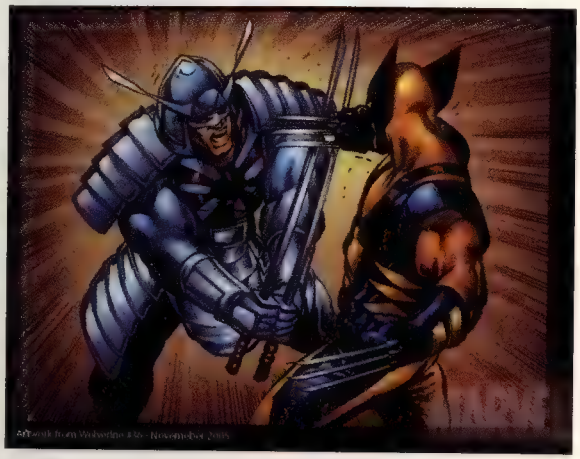
Jenkins said he was brought in by Marvel due to his ability to write introspective stories to examine what happens when one faces the complete loss of power. "Mine are more personal stories. Where I seem to be better is writing stories about individuals: vignette scenes. If you were a guy who had wings, and now you couldn't fly — how devastating would that be? Would you still dream about it? Would you have to go to therapy?"

He also considers those characters with such ailments as those of The Blob: the loss of power without the loss of the bizarre appearance, or even a resulting — altogether different but equally bizarre — appearance. "What happens if you lose all of the power but none of the freakishness?"

Jenkins said he wants to explore coping with "normality." Given the scale of the change, there are now groups for former mutants equivalent to Alcoholics Anonymous.

He also stressed that readers shouldn't expect a super-team book. "This is not an organized group of people. It's not like: 'These are the Generation Mers, and they will band together to fight evil everywhere!' sort of stuff." Instead, *Gen M* will address characters here and there, including some never seen before.

Considering the change, it's not hard to see how the loss of mutant powers could be highly appreciated by former mutants. Jenkins cited one character from his series: a guy who loves basketball and has dreamed all his life of playing for the Harlem Globetrotters but never could because of his mutant status. "In a sense, losing his power was the greatest thing that could have ever happened to him," said Jenkins, "He has his dream back."



Of memories

Of all the events resulting from Brian Michael Bendis' epic *House of M* event, perhaps none was unforeseen so much as the recovery of Wolverine's memory. In the midst of so many things lost — Magneto's and others' mutant powers and the ensuing loss of the mutant population's numbers, Professor X, other people's memories apparently at random — here was something *found*. Suddenly, Wolverine remembers his entire existence, more than a century of life.

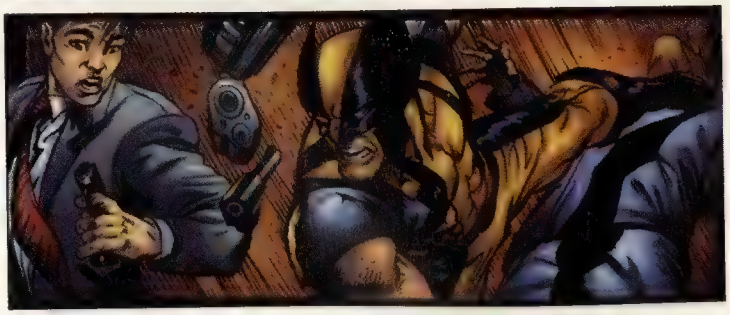
In the aftermath of it all, Wolverine and his *House* sidekick, the girl Layla, who played a pivotal role in the world's return to "normalcy," are parting ways — she to the new *X-Factor* series and he back to his own title.

Wolverine writer Daniel Way told ***CBG*** that the series will now focus on Logan's search for his past — or, rather, answers about his past, since he suddenly has a plethora questions. Way said he has researched "a ton" of Wolverine's comic-book history and made note of particular cycles of behavior he found in the character. Way said he intends to use this knowledge to help the character "attempt to put some structure to his life." One important facet of this is what happened in last year's "Enemy of the State" storyline by Mark Millar, wherein Wolverine was mind-controlled by The Hand. Way said Wolverine is out to make sure

that never happens again.

Way, a past writer for the series, who returned as ongoing writer with #33 for the three *House* tie-in issues, noted that in Wolverine's lifetime there are "things that happened between the panels, between the issues. Moreover, just because he has his memory back doesn't mean he's going to remember everything all the time, so he's following breadcrumbs and clues; he knows where to go to find the answers, but every answer comes with new questions.

"Also, he has to do it quickly." Once word spreads that Wolverine remembers his life, there are people who don't want him to remember their involvement in his life: people



who will actively pursue protecting themselves. Logan will unknowingly be creating standoffs with these individuals, since no one wants to make a move on him and no one wants to see him make a move. The caution of these parties is well-thought out, commented Way. "He can do a lot of damage very quickly." It all adds up to Logan fervently searching his past as never before.

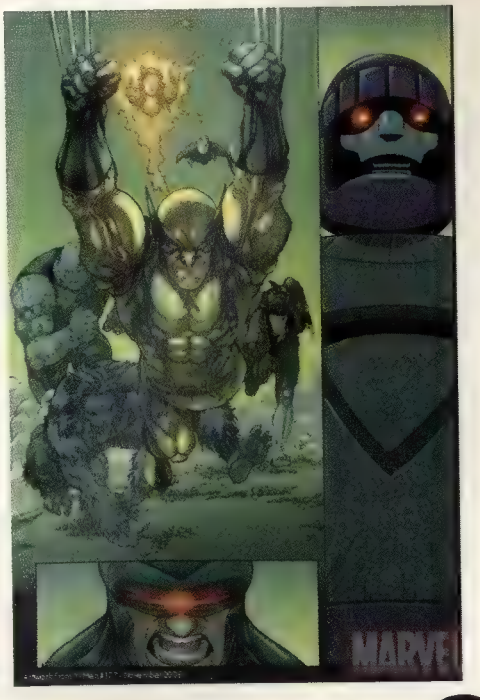
Another aspect of the upcoming storylines — and Way noted he has plotted at least two years worth of arcs — is, as he put it, "Wolverine hasn't really been the star of his book for a long time." The title has featured the work of massively popular writers over the last couple years, but Way said he doesn't consider himself in that league. In that way, attention can turn from creator to character, something he said he's happy about.

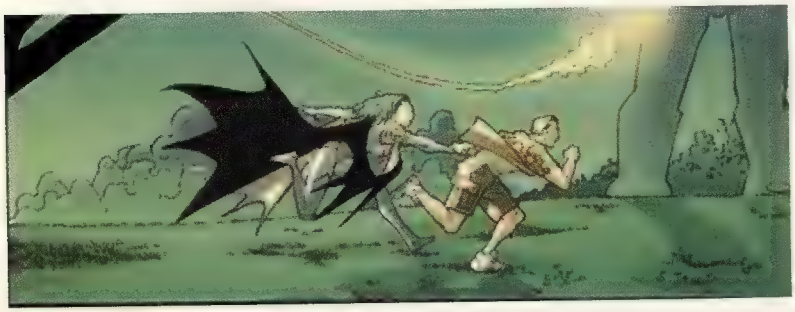
Up first will be a pair of two five-part storylines. The first, titled "Origins & Endings," is one that Way said will hold three revelations for fans. Arcs immediately following that will hold another three or four revelations, he added, covering ground "where Logan's never gone before."

Ultimately, said Way, "I want to see Wolverine go backward and forward. He has a lot of things that only he can sort out."

A leader shall rise

Where are the X-Men amid all this? Peter Milligan took time to talk with ***CBG*** about *X-Men*, which he is steering in the *House* aftermath. "As far as I can tell you, bound as I am by the X-Book Official Secrets Act, the storyline following *House of M* is called 'House Arrest' and deals with the new





realities for mutants — and, specifically, The X-Men."

While the dynamics between *Homo sapiens* and *Homo superior* will take center stage for a long while, the immediate focus of *X-Men* will be ... Sentinels. "What our book is exploring in more detail than any other X-book," said Milligan, "is the new — and, at the outset, frightening — relationship between the mutants and The Sentinels. As The Sentinels — and I think readers will be pretty blown away by them —take their positions as sentries around the Xavier mansion, we explore the new and fractious relationship between them and The X-Men.

"For the first time, we start to understand who these huge things really are, what their purpose is, and we take the lid off their secret."

While The X-Men deal with Sentinels, the rest of the world continues to move forward, and The X-Men must cope with that, as well. "This book examines how the new post-*House* world affects life at the mansion and for the X-Men left behind. Big changes are in store for all mutants, and these changes are perhaps felt most acutely at 'home.' "

In times of crisis, people look to and for a leader. Mutants are no different, it seems. "Someone out there thinks he — and not The X-Men — is the one to save the mutants from the problems they're going through. Some of The X-Men, and some of The 198, think this individual is right," said Milligan.

He acknowledged that The X-Men have always been serious in their responsibilities but added that *House* has set them up as arbiters of a more dire nature. "If they screw up, this could be the end of mutantkind."

When asked which character he felt was hit the hardest, Milligan said, "Talking for my own book, I think that ultimately Polaris is hit hardest, for reasons that will become more and more apparent, as the book unfolds."

"High-action robots"

Enter John Layman, writer of the enigmatically titled *Sentinel Squad O*N*E*. Layton, a self-described longtime Sentinel fan inspired at a young age by Bob Layton's art in *Iron Man*, has the writing reins for this five-issue title. Perhaps the most notable part about *Sentinel Squad* is that it did not originate with *House*; instead, actions put in motion that led to the squad began in the pre-*House* "Avengers Disassembled" storyline (*Avengers* #500-503 (Sep-Dec 04) and *Avengers Finale*, Jan 05; maybe you've heard of it).

As Layton explained to **CBG**, the "very public breakdown of the team" made the U.S. government think about what might happen if The Avengers were one day no longer around to protect the country. Easy: Create a large

Son of M

Sins of the father don't play into *House of M* — well, not directly. Instead, it is the sins of the son that have caused the epic rift/shift/reality-altering change in the Marvel universe.

Magneto's only son, Pietro Maximoff (aka Quicksilver), and not his reality-altering sister Wanda Maximoff (aka The Scarlet Witch) is in turn the subject of the six-issue *Son of M*.

Writer David Hine called Pietro "the instigator and guilty party" of House. *Son of M* follows Pietro, as he deals with the fallout from and consequences of his actions.

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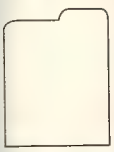

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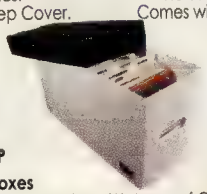

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group of 100-foot-tall nigh-indestructible machines, or, as Layton dubbed them, "high-action robots," to protect our shores. "The government built these things with the very best of intentions," said Layton. "They're thinking, Hey, we can repair them; we can rebuild them; we don't have to worry about tempers." Also, the Sentinels are no slouches.

"You have to throw the heaviest hitters possible at them."

Layton said there might be more *Sentinel Squad O*N*E* limited series in the future, though for now he's waiting to see how much readers take to this one. As was the case with many others, he said he expects Marvel to have a copious amount of story material to work with throughout its titles. "Marvel's going to get mileage out of this for years and years: tons of story possibilities making mutants more special — which, in theory, makes them more interesting."

Where's Xavier?

No small mystery during and after *House* is the presence and current location of Professor Xavier. Marvel's Ed Brubaker-written title *X-Men: Deadly Genesis* deals with that situation. *Genesis* Editor Mark Paniccia talked with ***CBG*** about it.

"*Deadly Genesis* revolves around the disappearance of Xavier after *House of M* and an incredible secret that's discovered in the process of searching for him. It's about skeletons in the closet and how they'll sometimes come back to bite you."

Adding further information to the ominous description, Paniccia said, "We wanted to do something special to tie into *Giant-Size X-Men* #1. We wanted to do a mini-series that took us all back to that special issue but we wanted it to be more than just a celebratory story of the all-new, all-different X-Men's origin. We wanted it to have impact on the future of The X-Men and change the status quo."

Additionally, the events in *Genesis* will have far-reaching effects. "Without revealing too much, it's going to be the catalyst for some very important changes in the main characters," said Paniccia, "and that alone will help drive the new directions planned for the other X-titles. I *can* say that this won't be the last time you see some of the new characters."

The x-factor

Peter David told ***CBG*** that part of the challenge behind the new *X-Factor* as it currently exists is that *House of M* wasn't even on the radar when the idea to relaunch the title started circulating. As a result of *House*, the mandate for *X-Factor* is even stronger, said David. "*X-Factor* is the first and best line of defense for the residents of Mutant Town against a world that hates and fears them."

The apparent shift in mutant-human relations will permeate the title, especially with regard to Mutant Town. "Mutants now live in a world that is still hostile and suspicious of and to mutants, and by gathering in one place they offered mutual protection. Before, the people would've stayed out of Mutant Town for fear of trying to go up against a buttload of mutants who would be able to tear them to ribbons. They now see Mutant Town as a terrific target; for all they know, the residents might get their powers back, so now is the time to strike."

Readers can expect a *film-noir* attitude,

Layla

The little girl who took center stage in *House of M* is not going away, and that will, no doubt, please at least some readers. This child (full name Layla Rose Miller) will appear in the pages of Peter David's relaunch of *X-Factor*.

David told ***CBG*** very little about Layla's role. The conversation went like this:

CBG: Is Layla going to be in *X-Factor*?

David: Yes.

CBG: And what will her role be on the team?

David: She knows stuff.

Digressing a bit on these responses, he acknowledged the information was minimal, but justified it in the name of accuracy and non-spoilers. "What I've just described for you essentially describes her function in the first several issues. Her recurring line is, 'I'm Layla Miller. I know stuff.' If I go beyond that at this point, I blow the bit."

said David, helping to give the books its own voice, and, he added, making it a better series than when he last wrote a book with the same title more than a decade ago. X-Factor will have two primary roles: the aforementioned best defense for mutants and "finding out what the hell happened" to the mutant population and their powers, making X-Factor much more than a mere detective agency.

David added his voice to those who said they appreciate the epic shift in mutantdom. "The way it was before *House of M*, you didn't need Cerebro to find another mutant. The chances were that all you had to do was crack open the Manhattan phone book and pick names at random, because, the way things were going, at least one in 10 of them was going to be a mutant." He said it would be good to explore what it's like to be a *former* mutant. In fact, one member of X-Factor isn't even a mutant. (Readers will learn who that is in *X-Factor* #1.)

While juggling all these goals, David said he also wants to live up to the expectation of the series name: to accurately portray, as he put it, "the x-factor: the unforeseen, the thing that you do not see coming, that you could not possibly predict, until it's right there."

Through the eyes of a child

Kids are mutants, too. Craig Kyle and Chris Yost, co-writers of *New X-Men*, recognize that and said they hope to reflect it in their book. Kyle and Yost spoke to ***CBG*** about

where the title, which began its post-*House* coverage with the "Childhood's End" four-part storyline, is going.

"We're trying to capture what it's like for a young mutant in a super-dangerous world," said Yost. Kyle added, "Kids are thrust into situations that The X-Men are trained to be able to handle."

The danger makes the story, Kyle said. "When you throw in the conflict and danger that they are absolutely not prepared for, that's when you get great storytelling; that's when you find out what these kids are made of, because they are not ready for this stuff."

Both writers compared the role of today's *New X-Men* to X-Men titles from their youth. Yost said, "One of the great things about *New X-Men* and *New Mutants* before it — even *Generation X* — they put young teens in The X-Men's world. That's the great thing about Claremont's *New Mutants* in the '80s. I think by the third issue they were fighting Sentinels." Kyle concurred, "We feel these kids can become the same for the readers of today. They need to experience rich stories and adventures so that people can care about them."

It's a dangerous world, one that will only become more dangerous, said Kyle, who added that Yost and he have made the series "mean and lean and focused, because the characters have to be able to grow in every way: as heroes, as teens, as men, as women — and, if you have tons and tons of characters involving themselves in moments, you remove the opportunity for your core group to show who and what they are and how they're changing.

"Mutants are now hunted, hated, and feared in their homes and on the streets."

Addressing the theory that things going bad make for good storytelling — an idea to which both writers subscribe — "Things can't go bad any worse than this," said Yost. "Xavier's dream just got a *lot* further away."

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Dan DiDio on DC

The DC universe's executive editor speaks

Dan DiDio, recently named Senior Vice President — Executive Editor, DC Universe, is a relative newcomer to comics — but one with an already impressive reputation.

by ANDREW "CAPTAIN COMICS" SMITH

Before joining DC in January 2002, DiDio's career had been in television and computer animation. From CBS to Mainframe Entertainment, with a number of stops in between, DiDio has developed a variety of shows, from daytime dramas to children's programming, and served as a story editor, scriptwriter, public-relations manager, and as a vice president of creative affairs at Mainframe, overseeing development, distribution, marketing, and promotions. Programs he's been associated with include *Tales from the Crypt*, *Afterschool Specials*, *Hypernauts*, and *Weird-Ohs*.

But none of that experience was in publishing, which makes his three years at DC all the more impressive. In that time he's been considered to be the driving force behind a number of well-received projects at DC, including the relaunch of *Outsiders* and *Teen Titans*, the revamp of the Green Lantern franchise, and last year's groundbreaking *Identity Crisis*.

Now comes the jewel in the crown: *Infinite Crisis*. This massive company crossover will redefine many of DC's major and minor characters and set the direction for the DC universe for years to come by leaping all the characters a year ahead at the end, with the back story filled in with a weekly, one-year series called *52*. Reason enough to have a conversation with him, wouldn't you say?

CBG: *Your title is a mouthful. Can you explain what your job is and how it differs from, say, that of Paul Levitz?*

Dan DiDio: Paul is the president and the publisher of the company. What Paul's position covers is basically every aspect of DC. Even though the title of the company is DC Comics, we're so much more than that. There are three publishing imprints, with Vertigo, WildStorm, and DCU. There's also *Mad* magazine, there's also DC Direct, and he sees how they're handled internally with Warner Bros. and externally, as well. So Paul's the big cheese!

Me, I get to watch over DC editorial, which is all the super-hero titles, and Johnny DC, our kids' line. We put out an average of between 50 and 60 books on a monthly basis — WildStorm and Vertigo proportionately less than that. We put out close to 80 original books a month.

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CBG: *Why is the super-hero genre exploding in popularity?*

DiDio: Wow, you go right to the heart of it right from the start! *(Laughs.)*

It's a great question. It's a sign of the times. As I like to say, what we're gearing our books to — because we tell super-hero stories — is the concept of what a hero is today. And the heroics of the average person — everything from Sept. 11 to soldiers in Iraq — creates the need, the inherent desire of people to see those stories of people fighting against the odds and trying to achieve for a greater good. And, in these days, I think there's a desire on everybody's behalf to help out. We're just a reflection of those times. And I think what we do is: We tell stories on a fantasy level, but I think they still resonate with people on a common level.

CBG: *Is that reflected in sales?*

DiDio: Yes, we've been seeing an increase in sales — and an increase in excitement and an increase in an understanding of who our characters are, what their purposes are, and what they serve.

CBG: *Do you try to be consistent in the comics with what's being done with your characters in other media? Do you try to match the comics to, say,* ***Smallville?***

DiDio: My background before joining DC Comics was in television, and I know the need for each of the individual areas to tailor the properties for the type of audience they're trying to attract. My primary concern is the publishing, and what we're doing is building comics we believe are the types of stories that people want to see in the comic-book medium. And, if other people use our characters, great.

I think our characters are wonderful and I always say our characters are so strong in the sense that they can handle the multiple interpretations, because the core concepts are so strong that they can stand the test of time and how those stories are told.

CBG: *Do you think the public has any trouble differentiating between those various interpretations in different media?*

DiDio: None whatsoever. I think that variety is the spice of life. And we try to show different interpretations of our characters just in the publishing alone. I think that everything just adds to the allure and the strength of what we're doing.

CBG: *Would it be fair to say you were instrumental in* ***Infinite Crisis*** *coming to fruition?*

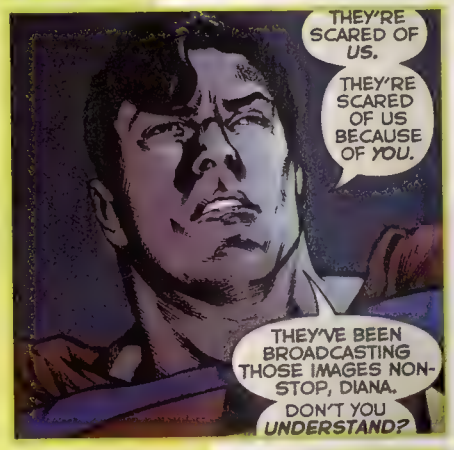
DiDio: Instrumental? "Instrumental" is a hard word. Realistically, everything that I do here, Paul signs off on and approves. I put out a lot of ideas and plans on how we'd like to push our publishing line. I come from the great standpoint that Paul has been with DC for more than 30 years, starting as intern in the halls, so to speak, and worked his way up to publisher. And he understands every intricacy, not only just of what DC is about, but what the *comics business* is about, and we work together to try to build what we believe is the strongest plan possible to help drive excitement and attention to our line.

CBG: *Did you have the original idea?*

DiDio: When I walked in the door, what we wanted to do was set a new tonality to the DC universe and really bring a focus to what types of stories we wanted to sell. We knew that the 20th anniversary of *Crisis on Infinite Earths* was looming. *Crisis on Infinite Earths* is probably one of the more definitive works of DC Comics, so many stories have sprung from it, and so many stories have built into it, and it's a reference point for so many people to understand what epic storytelling is in comics books. So for me, I always wanted to do something in conjunction with the anniversary of *Crisis*, and what that was going to be was something that we evolved as we went forward, but, as we went forward, we knew we had to have a creative story that had to have the same size and scope and importance that *Crisis on Infinite Earths* had.

CBG: *I'm going to take that as a "yes."*

DiDio: (Laughs.) Y'know what? There are so many hands involved, it's hard for any one person to take credit for anything that's going on here right now. Right now, I've got a great staff working with me that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THEY'VE BEEN BROADCASTING THOSE IMAGES NON-STOP, DIANA.
DON'T YOU UNDERSTAND?

are working on all cylinders to make sure we're doing the best comics we can. It's such a group effort, and that's the most important thing about it, because no one person can do this alone.

CBG: *Let me ask about this "new tonality" you referred to — was there something wrong with the* ***old*** *tonality that needed fixing?*

DiDio: No. There's always a point where you need to re-examine and refocus and contemporize stories as you go forward. Our characters have been in existence since the '30s and '40s. The fact that they exist today is a testament to the strength of those characters, and what *we* need to do is always find ways to create stories that can attract a new audience and bring people in.

We've always walked that fine line of trying to create stories that not only attract new people or excite today's fans but also appeal to and satisfy our older fans.

CBG: *Let's get back to the tonality you mentioned. In general, can you give me an idea what that tone will be post-***Crisis***: what you're shooting for?*

DiDio: I've always described DC characters and DC heroes as being extremely proactive. Contrary to Marvel characters, who are rather reactive, they have personal problems, and trouble and disaster come toward them and seek them out. Our characters are proactive in the sense that they're out there trying to do what I call the greater good.

They're on patrol, they're on guard, they're always trying to protect. What we're trying to do is really help define what every individual charac-

What was your first comic?

CBG: *Let's talk about those new people. One of the few complaints I read about* ***Infinite Crisis*** *is that the first issue was inaccessible to new readers. But the people I see complaining about that usually* ***aren't*** *new readers — they're older fans. The* ***actual*** *new readers don't seem to mind. Do you agree or disagree with those who say every comic book has to be written like a primer, even one that specifically deals with history and continuity?*

DiDio: One of my all-time favorite questions. Let me turn it back on you. What was *your* first comic?

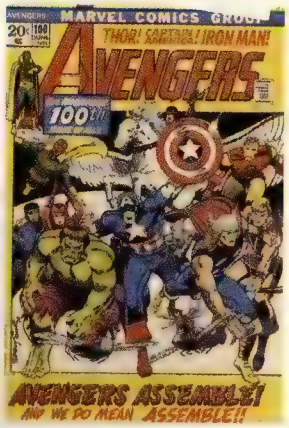
CBG: *Uhh ... gosh, that's a tough one. Something on papyrus, I imagine, or cave paintings.*

DiDio: Anybody who asks me if comics are inaccessible: I ask them what their first comic was.

CBG: *I see where you're going. OK, in terms of this conversation, then, I'll say I do remember reading the original "Crisis on Earth-One" and "Crisis on Earth-Two" when they came out in 1963, and wondering who those Justice Society guys were and being excited about them. I wasn't turned off because I didn't know them; I just wanted to know more about them. And that led me to buying* ***Showcase*** *with Doctor Fate and Hourman, and* ***Flash*** *team-ups, and anything I could get my hands on to find out more about them.*

DiDio: Everything you just said, use for my quote, and we're done. *(Laughter)* There's your answer.

You know what it was for me? I bought comics sporadically. Just here and there. I read a lot of the anthology books, the horror books that DC put out, because I enjoyed them. But when I was sampling super-hero stuff, one of the ones that made the most impression on me, the one that made me a person who wanted to buy and read more, was *Avengers* #100. Why? Because it had the most characters on the cover, and it seemed I got the most value for my money. *(Laughter.)*



CBG: *Right, it was a spandex love-in! Every character who was ever an Avenger was in that book.*

DiDio: Exactly. All these characters on the cover, and I didn't know who the hell everybody was, but I bought it because there were a bunch of 'em. And I opened up the book, I didn't know what was going on, and I didn't know who was going on (it was the third part of a three-part story) — but, boy, did it look like an exciting world. And I wanted to. Know. More.

And that's my answer to everybody. You know how you make comics accessible? You make 'em good. Simple as that. We make good comics, they will be accessible to everybody. We make bad comics, it doesn't matter if I come in with 16 primer pages, with five pages of pictures and bios, it doesn't matter. All they have to be is good and exciting, and people will read them and want to read more.

CBG: *Obviously, I agree with that answer.*

DiDio: It's the simplest answer in the world. And if people are complaining, it's because they forgot what made excited them about comics in the first place.

CBG: *Exactly. I* ***still*** *remember being excited about "Crisis on Earth-One."*

DiDio: That's it, honestly. Again, what is accessible? Otherwise what you're telling me is that either *Fantastic Four* #1 or *Action Comics* #1 was when everybody got into comics, because everything after that was just kinda building on other stories or other ideas.

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ter's interpretation is of the greater good, so that we have a better understanding of what they are and why they do what they do.

Also, I love the idea of secret identities. We're trying to get back to that again, because I think there's something unique and special with that concept. And I want to show the level of sacrifice that each individual character makes in his personal life in order to better mankind. Because that's a message lost. And I think it helps to define what a hero means, at least in the DC universe.

A lot of the things we've got going on right now ... is a re-examination or a focus on what makes our characters great.

CBG: *That's similar to what Brad Meltzer said on National Public Radio the other day about what he was doing in* ***Identity Crisis****: bringing a sense of danger back to super-heroes — and that the real danger is what they expose their families to.*

DiDio: Brad's book was so important to me, because, when he came in with that story, we realized that that was the type of theme that we were trying to put in place and trying to set in motion. And his story was so clear in putting that forward, that it really became a great lightning rod to say of his work, "Here's what we should be reaching for." It became the mark all of us were reaching for in that type of idealism, of what it takes to be a hero.

CBG: *So it just kinda dovetailed — you didn't ask him to go that way.*

DiDio: No, it was serendipity that everything came together the way it did. We knew the story we had to tell and we were very lucky to get a person like Brad to be the person to tell it.

CBG: *Let's talk about how this will affect the characters, like Batman. Mark Waid said in an online interview that Batman was "broken" and that* ***Crisis*** *writers had been given leave to fix him. Would you agree with that interpretation?*

DiDio: Probably not. I don't consider any of our characters broken. If a character is broken, then it's part of the story and part of the direction of the character. Every character has to be broken at some point or another.

CBG: *To show who and what he is.*

DiDio: It's all part of the evolution of a character, the storytelling that we create. Realistically speaking, you can go through every story and every character and every comic book going forward and at some point you'll find the character has been broken. Broken down. Look at Frank Miller's *Daredevil.* Daredevil was broken at that time. And he had to be rebuilt. And a lot of what we have to do, especially when you have characters that have been around for so long, is you need to strip them down and rebuild them in a new fashion and a new style and a new tone. I mean, if you want to look at a character that was broken, we can argue that Hal Jordan was broken for 10 years.

CBG: *As an old fan of Hal from the '60s, I'd agree with that!*

DiDio: What was done with that character in some cases broke that character and got away from what made that character great. But what we did is that we didn't *disregard* "Emerald Twilight"; we took those pieces and rebuilt it to make the character, which I feel made the character stronger than ever.

CBG: *And, amazingly, made sense of the yellow weakness. I was really impressed by that.*

DiDio: The idea is not to get so continuity-heavy that you are bogging down a story with details that don't matter, but to examine the things that people react to the most and the things that you can build on to make the character better and use that going forward. A lot of the things we've got going on right now — and everything we've been doing especially coming out of *Crisis* and going into what we're calling "One Year Later" — is a re-examination or a focus on what makes our characters great, and we're using "One Year Later" as a chance to launch them into a new place, so that we can skip through the construction aspects and really get to what I believe to be the more exciting periods, where we see them in action in new and exciting directions.

CBG: *How much of "One Year Later" do you expect to stick? A lot of people think the "reset" button will be hit after a certain amount of time, and everything will go back to status quo.*

DiDio: Each one of the stories is built in a different fashion. Everything matters and everything sticks. That's the first thing, the most important thing.

We'll go back to Paul on this one — this is a very important point for him. Paul wouldn't sign off on the concept of "One Year Later" unless he felt every story mattered and it had long-term ramifications. He didn't want it to be a stunt; he wanted it to be really something that could be valuable in regards to the evolu-

tion of our characters and moving the stories and the direction forward.

So, from my standpoint, it really charged us to come up with the best ideas possible, not something that just was undone, where the button was flipped 15 minutes later, but something that had long-term ramifications. Some of the changes may *seem* fleeting, but the ramifications of those changes will affect the characters for some time.

CBG: *I guess we'll have to watch and see.*

DiDio: I'll go you one better. I was hoping you'd say, "*buy* and see."

CBG: *That goes without saying — just ask my wife how much I spend!* ***(Laughter.)*** *But let's get back to how all this affects the individual characters. You mentioned Green Lantern earlier, and I've read in other interviews with you that you have strong feelings about that franchise. Can you expound on that a little bit?*

DiDio: Absolutely. I mean, as a franchise, as a concept, as an icon, I think Green Lantern in my opinion is the third most recognizable icon within the DC universe, behind Superman and Batman. You see the Green Lantern symbol and you know what it means. That's one of the symbols that's made its way into modern culture: You can see the Green Lantern symbol at a New York Jets game. The symbol keeps popping up all around.

If you were a fan of comics, you know exactly what it is, and, if you are not a fan of comics, it's a cool symbol. The whole concept, the whole *idea* of Green Lantern is so strong and so expansive.

I thought we limited ourselves and limited our storytelling by just bringing ourselves down to one Green Lantern; I always thought the concept of the Green Lanterns was so strong, and the idea was strong, that it didn't need to be pared down because we thought we couldn't meet people's expectations. Or we thought people would get bored with it. I think it's quite the contrary. I think all we have to do is tell great stories with these exciting characters.

We have three — four, actually — four unique Green Lanterns already. Well, I have to say five, or Alan Scott fans go after me. *(Laughs.)* You've got Alan Scott, you've got Hal Jordan, you've got John Stewart, you've got Guy Gardner, you've got Kyle Rayner. You've got these guys, and each of them has his own personality, and each stands apart from the rest.

CBG: *You've got Kilowog, poozer!* **(Laughter.)**

DiDio: Exactly! And people can keep on adding to that! And, even though they all seem to have the same powers theoretically, that's not what matters. It's how they use the powers that matters. And *why* they use the powers. Again, that's what matters.

And, as we continue to define the characters in that fashion, I think you can show that the franchise can really support something much wider in scope than you ever imagined. We do a lot of products that are built on the Superman legend, we do a lot of products that are built on the Batman legend. I'm not saying that we can do as much with Green Lantern but I know that Green Lantern *the concept* can support more than one title.

You know, for people to say, "There should be only one Green Lantern" — that's like saying there should only be one cop in a cop show.

CBG: *As it's doing now with both* ***Green Lantern*** *and* ***Green Lantern Corps: Recharge****. And the series* ***are*** *distinguishing between the Lanterns, at least visually.*

DiDio: You know, for people to say, "There should be only one Green Lantern" — that's like saying there should only be one cop in a cop show. Or there should only be one cop show on the air. Obviously, there must be something indicative of certain concepts that allows them to be expanded upon, or you wouldn't have *Law & Order* on the air every half hour. *(Laughter.)*

CBG: *It's not as if anybody's ever had any trouble with multiple Flashes. Are there any plans for Green Lantern to expand into other media, like movies or cartoons?*

DiDio: Those are things that are beyond my control. My concern is just really trying to build Green Lantern to be as strong as we can in the comics. What we do in the comics — I like to believe ourselves to be in a leadership role, to show what can be done with the franchise — we have to show the best ways, the best ideas, and the best stories.

CBG: *The Green Lantern Corps has certainly looked strong in the cartoons, like* ***Justice League Unlimited*** *and* ***Duck Dodgers****.*

DiDio: I love things like *JLU* and *Teen Titans* and *Batman Strikes* and *Smallville* and anything being done with our characters right now. That fanboy bubble just keeps expanding and expanding in the media every

Regarding Wonder Woman

CBG: *What about Wonder Woman? Her basics are kinda confused.*

DiDio: Oh, yes.

CBG: *You gonna straighten it out?*

DiDio: Yes. How about that?

CBG: *Just in time for the movie.*

DiDio: That's a promise.

CBG: *Honest? A lot of people have taken a stab at it.*

DiDio: A lot of people *have* taken a stab at it.

You know, when you ask me that franchise issue, everybody says, "What about Wonder Woman?" And I say Wonder Woman is a huge and important character, probably more recognizable than a group of Green Lanterns. But Wonder Woman has never been able to support anything more than her own book. My goal is to make her book as good a seller, or as much a top seller, as Batman's or Superman's.

CBG: *Are you going to re-launch the character?*

DiDio: My goal is to make *Wonder Woman* a top-seller as good as *Batman* or *Superman*.

CBG: *So, no matter how I rephrase the question, I'm going to get the same answer?*

DiDio: Pretty much. *(Laughter.)*

Changes in Flash always seem to delineate those changes in regard to when we enter a new phase in the DC universe.

time I see them doing it.

When Aquaman appeared on *Smallville*, that was exciting. When you hear that it's one of the higher-rated episodes, that's *really* exciting. It just shows that what we do can be reached out and accepted, not just by our fan audience, but even by people who just have a casual knowledge.

CBG: *As we were discussing earlier, I don't think that people who have a casual knowledge of Superman or Batman from their childhood or the movies or TV have any problem distinguishing between, say, the Superman of the movies and the Superman of the cartoons. They instinctively know that it's a different take on the character. They're not quite as dumb as we seem to think they are.*

DiDio: Absolutely. What's good about it is you see a lot of areas in the media where people are very respectful of our product, because they were fans of the product when they were younger. And in some ways they get excited about doing what they're doing because they remember the level of excitement they had reading the comics in the first place. And, again, our goal here is to re-create that level of excitement — not only with the longtime fans, but also for people just coming into the comics biz seeing comics for the first time.

CBG: *Let's get back to franchises. I'm going to quote you from another interview, "Crises are hard on Flashes."*

DiDio: Yes they are, aren't they? *(Laughter.)*

CBG: *Well, what about it?*

DiDio: I've been using that joke so long, I almost hate to use old material. You know what? I'll use it. *(Laughs.)* There have been several generational changes in the DC universe over the years. And changes in Flash always seem to delineate those changes in regard to when we enter a new phase in the DC universe. That's about it.

CBG: *Nice and oblique. Well done!* ***(Laughter.)*** *Let's talk more about The Big Two, Superman and Batman. Redefinitions in store or status quo?*

DiDio: There are a lot of things where you wanna say, "If it ain't broke, don't fix it." But what we have in store for Superman and Batman is going back to everything that makes those characters great.

CBG: *Back to basics?*

DiDio: Yup, pretty much. I think it's funny, because we've put them through so many hoops and so many changes, and, if somebody thinks Batman is broken, then where the future lies is back to basics and all the tried and true "isms" of what Batman is.

CBG: *I've read references to new "architects" of the DC universe: writers like Greg Rucka and Geoff Johns, big-name writers who seem to be in charge of the big picture. Can you explain how that works and who these writers are?*

DiDio: What happened with that originally was, when I first got here, we got the real architect portion done. We can pin it down to January '03, where we really sat down and first figured some plans about where we were

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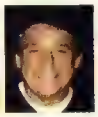

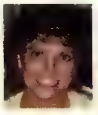

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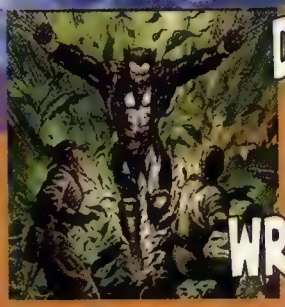

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going. The people in that room at that time were Greg Rucka, Geoff Johns, and Judd Winick. And actually one of my editors, Eddie Berganza, was there, too.

And I sat down with those three writers, and we came up with what we thought was a working idealism, a working direction, and a working concept for the DC universe: Milestones that we should be trying to achieve over the course of the year. Things we can work to, build to, to get us to a major event like *Infinite Crisis*.

Not only are those three guys so accomplished in their own right, in regards to writing, not only are they three guys who could put ego aside and work selflessly to really build the DC universe — not just for themselves, but for the entire line — not only are they three guys whose work I enjoy immensely, but those three guys were also controlling or working on books that really constituted probably 25% to 30% of my line, including the main-tier titles, with Superman, Batman, Wonder Woman, Green Lantern, and such like that.

We discussed this endlessly, and everybody was given the option of participating or not. Because, based upon what we were trying to create, we work to the writers' natural storytelling.

Knowing that they were working on those characters helped me to know that, even if I wasn't able to rally the support of other books by other writers, I knew that these guys would be able to drive the story, using the main characters, just by what they were creating, what they were working on at that moment.

The best part is that we started building things with such leeway, with enough running time, that we were able to sit down and talk with the other writers and discuss it with other writers. And the great thing about the people we work with: When somebody like a Gail Simone comes in and joins us — or a Mark Waid or a Grant Morrison — what happens with these people is that they want to participate, they want to enjoy these things, they want to be a part of it all. It's important to get a chance to discuss it, so that everybody has time to be able to execute the story properly and have much better flow in what they do. You need that time. You don't wanna say, "Hey, next week you're gonna have this giant crossover with 20,000 books and you have to work in 50,000 characters. Oh, you're in the middle of major storyline? That's OK, you don't mind. Go!"

Not the way we work. We discussed this endlessly, and everybody was given the option of participating or not. Because, based upon what we were trying to create, we work to the writers' natural storytelling. We didn't want to disrupt the characters; we didn't want to disrupt the story; we didn't want to do anything that didn't seem natural for the stories or what the writers were creating.

Again, if you give enough time to build, you can really build something strong. And, once we knew we had that strong foundation and strong ideas, everybody started contributing new ideas — until we felt we really had enough momentum and enough critical mass to really drive something special. And, once we got into "Countdown," we felt like we were there. Did I ramble?

CBG: *Maybe, but we managed to work in important names.* ***(Laughter.)***

DiDio: I always want to make sure I bring in Judd Winick, because Judd was so key to me on everything on this and would have been part of a lot of things like *52* and beyond, if he weren't busy being successful as a television producer and a new father at this particular moment.

CBG: *That's a pretty busy résumé!*

DiDio: Exactly. But Judd was so integral to so many things that are following, and all these guys are really excited about what we're working on. And that level of enthusiasm is what keeps me going, day in and day out.

And, by the way, add Bill Willingham to that mix, because he was key to everything, as well. And the thing is that everyone's been so helpful and integral in moving everything forward that it inspires everybody here, not just on the writing side but on the editorial side and the art side, knowing that we're building something that we feel has real momentum and building excitement in the fan world.

I was talking real fast and I wasn't thinking of my poor guys who were in the trenches on the four mini-series. Dave Gibbons, too. These guys put everything on the table and really worked hard to really help drive this thing we've got going now.

The hard part of all this is we need every book to maintain its own level of uniqueness, its own individuality, its own direction, even while we're crossing things over.

The goal is to make this big, incredible world that is the DC universe, that has so many different aspects, that are so different, but you feel like you're living in the same world.

CBG: *So tight continuity after* ***Crisis****?*

DiDio: I'm hoping so, yes. Realistically speaking, every book has its own direction, its own focus, but I think what we've done is that we've laid the groundwork to make everything feel as if it's all taking place in the same world, at least.

CBG: *Will* ***52****, the 52-issue weekly series that fills in the "One Year Later" gap, be the spine of that?*

DiDio: Yes, it is, actually. What *52* is laying is the foundation of what the DC universe is. We have six — we're gonna say six now — six storylines that we're following in *52* that are going to be crossing in and out. They will operate independently of each other, but you know sometimes two stories might intertwine. But the reality is that in those six stories we'll get every aspect of what would be deemed the DC universe for '06 and beyond.

CBG: *And redefine the characters?*

DiDio: What's going to happen is that we're going to have these six major storylines, and, as their stories are continuing, we're also going to be doing the nuggets and scenes of what happened and how the changes occurred in all the other ongoing books from "One Year Later" and you didn't know what happened.

CBG: *So this is a book that redefines everything and comes out every week like clockwork for a year. Exciting — or terrifying?*

DiDio: Honestly, it could be terrifying, if we didn't have so many great people involved in the product.

CBG: *It's more than one writer and one artist, right?*

DiDio: What happens is that, on the writing side, every book is being written as a jam book, all writers together. Some "newcomers," as we call them: Geoff Johns, Grant Morrison, Mark Waid, and Greg Rucka.

CBG: *An all-star lineup.*

DiDio: I have a lot of hope for the guys. I think it's a great way for them to learn the craft. *(Laughter.)*

And also what we've done is that we've got these four writers together and we came up with the basic structure and basic stories that we wanted to tell over the course of a year. And the four of them have been so collaborative in the whole process of creating the story that our original plan was to have each one write an individual book and take turns so that each one was basically doing a monthly, but they all preferred to work on every book together. So they're working in a way that even *I* don't understand. *(Laughter.)* But I get these wonderful scripts, so I can't complain.

And we've got artist Keith Giffen working on the breakdowns on the entire series, so that way the storytelling feels consistent week to week, even if we use different artists. And, on top of that, I've got the incredibly talented J.G. Jones doing the covers. And J.G. is not only providing all 52 covers for the entire series, he's also telling a story in the covers, and he's hiding little Easter eggs in every cover, too. So again it adds to the whole excitement.

And one of the things also on top of this, which I'll say for the first time ever: On *52* there will also be little special features in the back of each issue, something to excite the fans even more and show the overall compass and scope of the DC universe.

CBG: *Wow, and I get the scoop! I feel like Jimmy Olsen!* ***(Laughter)***

That's all I have to ask. Any last thoughts?

DiDio: The *Crisis* is the culmination of many hours and many discussions and much work by so many people. The good part of that — and the promise to everybody that I'm making, not just to my own staff, but to the fans and everyone — is that we will not sit back; we will not rest on our laurels.

With things like *52* and "One Year Later," we're showing our level of dedication and making sure that we continue to excite and keep everybody coming back week after week.

The *Crisis* is the culmination of many hours and many discussions and much work by so many people.

Remember these WB STARS?

Maybe you saw them in comic books

by **JOHN LAVERNOICH**

The third* Looney Tunes Golden Collection *is the only way most fans have ever seen Philbert, a lesser-known WB character.

2005 marked the 75th anniversary of the birth of the Warner Bros. animation studio, which gave the world some of its greatest animated cartoon characters and made legends out of such animation directors as Chuck Jones, Friz Freleng, Bob Clampett, Tex Avery, Frank Tashlin, and Robert McKimson. The studio would influence, not only some of today's top animators, but those working in live-action films and TV (including directors George Lucas, Steven Spielberg, and Joe Dante; the last two of whom would work on film and TV projects featuring the Warners cartoon characters in the last decade and a half).

But there were other animated cartoon characters that are far less well known today. Philbert, for example, was one of the few animated characters created by Warners whose career never took off — and the fact that the studio's animation studio was running out of creative steam by the early 1960s might have been one factor. *Philbert* — a combination live-action and animated TV pilot — was conceived by Director Friz Freleng in 1961 and focused on the smart-alec remarks and mischief of the title animated character (voiced by Trust Howard), who torments his live-action cartoonist-creator (William Schallert). Freleng co-directed the animated portions along with layout artist Hawley Pratt and animator Gerry Chiniquy, while future film director Richard Donner (*The Omen*, *Superman*, *Lethal Weapon*) handled the live-action end of the pilot. *Philbert* never became a TV series — though the pilot that Freleng and

Donner made was released as a short subject in movie theaters two years later and is now available on DVD.

Other Warners cartoon characters that had only short careers in animation output became better known via such forms as comic books.

Sniffles (1939)

Sniffles was one of director Chuck Jones' first creations for Warners — and the most Disney-like of his characters. The innocent, talkative mouse (voiced by Bernice Hansen) first appeared in "Naughty but Mice" (1939). This cartoon, like the next eight cartoons during the course of the next few years, are examples of Jones' early work at the studio, when he was trying to, not only adapt to directing, but also improve and refine his talents. Still, the Sniffles cartoons produced during that time were and remain charming, offering an unusual view of the outside world from a mouse's point of view, like "Bedtime for Sniffles" (1940), in which the character stays up on Christmas Eve, hoping to get a good look at Santa Claus. Several other cartoons from 1939–41, including "The Egg Collector" (1940), also paired Sniffles with a silent — and bespectacled — bookworm.

After "The Brave Little Bat" (1941), Sniffles disappeared for three years. His next film appearance was in 1944's "Lost and Foundling," in which he raises a baby hawk to adulthood, a good deed that results in unforeseen and dangerous complications (for Sniffles, not the hawk). Sniffles' last film appearance would come almost two years later, in "Hush My Mouse" (1946), a spoof of the radio series *Duffy's Tavern* (featuring a mostly all-cat cast, no less). By this cartoon, Sniffles had become a parody of what he originally was. By the time these two cartoons were released in the mid-1940s, Jones had already moved away from the Disney-style animation that had marked his early cartoons and was making great strides with the plot and character development that would define his later cartoons.

Sniffles enjoyed a more successful career in comic books, beginning as one of the stars of the first issue of Dell's *Looney Tunes and Merrie Melodies* (1941) and continuing in that series for two decades. In that incarnation, he was paired by writer-editor Chase Craig with a human friend in Mary Jane, a girl created especially for the comic books. Gold Key reprinted some of these stories during the 1960s and 1970s.

Sniffles enjoyed a more successful career in comic books.

Now I shut my eyes real tight. Then I wish with all my might, Magic words of poof, poof, piffles. Make me just as small as Sniffles!
Later
We simply can't find them anywhere! But they couldn't have gone far!
Not unless somebody TOOK them!

In addition to appearing as a back-up in* Looney Tunes and Merrie Melodies Comics, *Sniffles and Mary Jane earned a foray in two Dell* Four-Color *issues (#402, above, and #474), drawn by Al Hubbard.

Beaky Buzzard had his own feature in *Looney Tunes and Merrie Melodies Comics* (here in #25, Nov 43).

Beaky Buzzard (1942)

The creation of Director Bob Clampett, the dim-witted Beaky (inspired by Edgar Bergen's Mortimer Snerd — which explains why Clampett referred to Beaky as the "Snerd bird") first appeared in "Bugs Bunny Gets the Boid" (1942), in which he attempted to nab the rascally rabbit for supper. Beaky's next appearance would come three years later, in "The Bashful Buzzard" (1945), one of Clampett's last directorial efforts for Warners. Character actor Kent Rogers provided the voice of Beaky for these two cartoons.

Beaky only appeared in two more cartoons, both released in 1950 and voiced by Mel Blanc: Friz Freleng's "The Lion's Busy" and Robert McKimson's "Strife with Father." After that, Beaky never appeared again in a theatrical short. The irony is that Beaky appeared far more in promotional materials and comic books and on various merchandise products during the 1940s than he did onscreen during his brief film career — making him one of the few cartoon characters that were well known during the 1940s in media other than animated cartoons.

But the character hasn't been totally forgotten, even in animated form: Beaky made a guest appearance on the Warners-produced animated TV series *The Sylvester & Tweety Mysteries* (1995-1996) and made a cameo appearance in the feature film *Looney Tunes: Back in Action* (2003).

Henery Hawk (1942)

Henery Hawk, created by Chuck Jones (who fouled up a generation's confidence in how to spell "Henry") made his screen debut in "Squawkin' Hawk" (1942).

From the outset, Henery's character and M.O. was set in stone: a young chicken hawk whose appetite for poultry was bigger than his diminutive size, a fact that tended to get him into trouble every now and then.

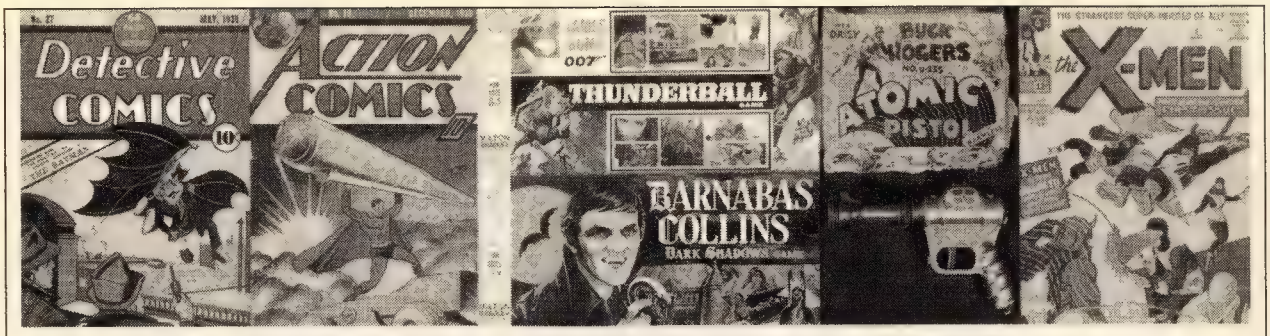
Henery's next film appearance would come four years later in the Academy Award-nominated short "Walky Talky Hawky" (1946), which was supposed to be a starring vehicle for him — and would have been, had Director Robert McKimson not added a new character who would not only steal the film from Henery, but also become a cartoon super-star in his own right: Foghorn Leghorn.

For the rest of his career, Henery would end up playing a supporting role in eight of the subsequent 24 Foghorn Leghorn cartoons directed by McKimson that were produced between 1947 and 1963. But the tiny, determined chicken hawk took a break from dealing with the rooster to match wits with Daffy Duck in the Chuck Jones-directed short "You Were Never Duckier" (1948). And he maintained his own feature in *Looney Tunes and Merrie Melodies Comics*, drawn by Vivie Risto, later moving to *Bugs Bunny*.

Pepe LePew (1945)

Pepe LePew, one of Chuck Jones' most enduring creations, was also one of his most personal. The French skunk and lover whose scent repels the objects of his amorous advances held a special appeal for Jones, who said he hadn't been World's Greatest Lover material when he was a youngster. Jones said in countless interviews that Pepe was one of several characters that he wished that he resembled. The character's name was derived from Charles Boyer's Pepe Le Moko in the

Henery Hawk had a feature in the same series (this one is #79, May 48), often with Ollie Owl.



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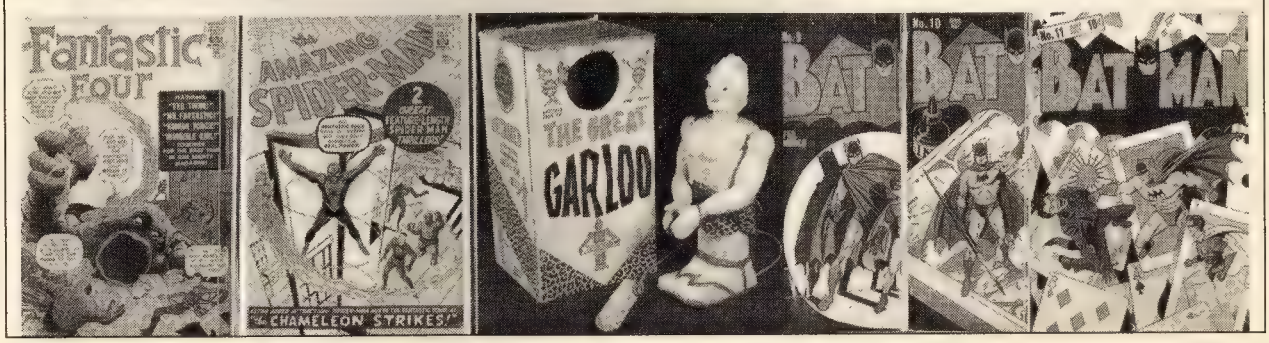


feature film *Algiers* (1938), while his voice (provided by Mel Blanc) was based on, not only Boyer's, but also the voices of Boyer's fellow French actors (including Maurice Chevalier, whom Pepe imitates in "Scent-imental Romeo," 1951).

Yet the evolution of Pepe as a character would take four years, as evidenced by his first three film appearances. "Odor-able Kitty" (1945) focuses on a tomcat who disguises himself as a skunk (right down to the scent) in order to get peace and quiet after getting abused by both humans and dogs — only to have the early version of Pepe mistake him for a romantic conquest. The most notable event occurs at the end, when the so-called French skunk turns out to be an American who's also a womanizing married man, complete with wife and kids. It was the third Pepe Le Pew cartoon, the Academy Award-winning "For Scent-imental Reasons" (1949) that established the formula that would be used in subsequent cartoons: a female black cat (in most of them, anyway) in France ends up with a white stripe on her back (via white paint) and winds up pursued by Pepe, who mistakes her for a female skunk.

The next dozen Pepe Le Pew cartoons produced between 1951 and 1962 would follow the formula that was established in "For Scent-imental Reasons," with surprising variations — from background locales like the Sahara Desert (in "Little Beau Pepe," 1952) and New Orleans (in "Really Scent," 1959, directed by longtime Jones animator Abe Levitow), to unexpected plot twists (like an escaped wildcat from a Paris zoo who disguises himself as a skunk to avoid capture in "Wild over You," 1953); some of the later cartoons would benefit from the brilliant designs of layout artist Maurice Noble. Pepe even made a cameo appearance at the end of Friz Freleng's Tweety and Sylvester cartoon "Dog Pounded" (1954).

Pepe LePew was still having romantic challenges by DC's *Looney Tunes* #50 (Mar 99).

Pepe Le Pew's last film appearance before the Warners cartoon studio shut down in the early 1960s was in "Louvre Come back to Me," 1962, in which the Paris art museum serves as the backdrop. The short also featured one of the last film scores composed by longtime cartoon music director Milt Franklyn before his death that same year.

Pepe's next film appearance would come more than 30 years later, in "Carrotblanca" (1996), a spoof of the Warners feature film *Casablanca* (1943), followed by later appearances in *Space Jam* (1996) and *Looney Tunes: Back in Action* (2003).

Foghorn Leghorn (1946)

Foghorn Leghorn, created by Warners animation Director Robert McKimson, wasn't meant to be the star of the Academy Award-nominated short "Walky Talky Hawky" (1946), in which he made his first film appearance; that role was already designated for Henery Hawk. But the cartoon's success helped turn the cocky, loudmouthed rooster into one of the studio's most durable cartoon stars and reduced Henery to a supporting player. Most fans assumed Foghorn Leghorn was inspired by actor Kenny Delmar's Senator Claghorn from Fred Allen's long-running radio segment "Allen's Alley," but researcher Eric O. Costello has indicated other possible sources, as well.

The rooster's last starring cartoon before the Warners cartoon studio closed in 1963 was "Banty Raids"; his last on-screen appearance during the 1960s was a cameo appearance in the 1964 Bugs Bunny cartoon "False Hare," the next to last to be produced by the studio. But that was hardly the end of Foghorn Leghorn's career: The cartoon rooster made cameo appearances in many of the Bugs Bunny TV specials of the 1970s and 1980s (which included excerpts from some of his theatrical shorts), plus the feature compilation films *The Looney Looney Looney Bugs Bunny Movie* (1981) and *Daffy Duck's Movie: Fantastic Island* (1983).

Since Mel Blanc's death in 1989, comic actor Joe Alaskey has provided Leghorn's voice for various media, including film, TV, and the Internet — though Greg Burson voiced Foghorn in *Carrotblanca* (1996), and Frank Gorshin had a shot at voicing the character in the 1997 theatrical short "Pullet

Foghorn Leghorn often tormented dogs — in this case (DC's* Looney Tunes *#39, Apr 98), not Charlie Dog.

Surprise," one of the last to be produced by Chuck Jones and which also featured another Robert McKimson creation, Pete Puma (voiced by Stan Freberg).

Charlie Dog (1947)

Charlie Dog, another character created for Warners by Director Chuck Jones, was the rare cartoon star who was both adorable and obnoxious — simply because he was determined to become adopted by someone (in most cases, Porky Pig) and would do anything to accomplish that end by using every means possible (including the "big soulful eyes routine"). Of course, Charlie's wish to land a permanent home at the end rarely ended in success — on the other hand, his behavior hardly made him the perfect pet.

Six years before Charlie Dog made his film debut, another canine with the same characteristics attempted to land a home in director Bob Clampett's Porky Pig cartoon "Porky's Pooch" (1941). That particular cartoon was the blueprint for Jones' 1947 cartoon "Little Orphan Airedale" — Charlie's screen debut — in which the conniving dog uses every trick possible in order to get Porky Pig to adopt him. Charlie would appear in four more cartoons between 1949 and 1951, including two other cartoons co-starring Porky — "The Awful Orphan" and "Often an Orphan," both released in 1949. Charlie's last starring role (and one of two cartoons in which he was the sole star) was "A Hound for Trouble" (1951), in which he tries to get an Italian restaurant owner to adopt him. His last film appearance came seven years later, when he made a cameo in Director Robert McKimson's "Dog Tales" (1958). Charlie wouldn't make another on-screen appearance for more than 30 years, when he made a brief appearance in a 1990 episode of the animated TV series *Tiny Toon Adventures* — and then, six years later, in *Space Jam* (1996).

He appeared as a guest character in Warners comics. In the instance shown here, for example, he's Elmer Fudd's dog.

Charlie Dog has put up with other characters for decades. Elmer was his owner in* Looney Tunes and Merrie Melodies Comics *#79 (May 48).

Marvin Martian (1948)

Marvin Martian, created by Director Chuck Jones, may have lacked a mouth during more than 50 years of his animated-cartoon career, but he's lost none of his popularity, including his cult appeal, even though he only appeared in five theatrical shorts between 1948 and 1963. Marvin was created at a time when interest in exploring outer space (and in life on other planets) began to take shape during the late 1940s and 1950s.

The majority of Marvin's film appearances between 1948 and 1963 pit him against Bugs Bunny, starting in "Haredevil Hare" (1948), continuing in "The Hasty Hare" (1952) and "Hare-Way to the Stars" (1958), and ending with "Mad as a Mars Hare" (1963) — the last two cartoons spotlighting the brilliant layout designs of Maurice Noble. (Bugs and Marvin's next encounter would come almost 20 years later in the 1980 animated TV special *Bugs Bunny's Bustin' out All Over*, one of several original TV specials that Jones produced and directed for Warners.)

Marvin's most famous film appearance came in "Duck Dodgers in the 24fith Century" (1953), a spoof of the *Buck Rogers* comic strip in which the alien clashes with Porky Pig and Daffy Duck. The cartoon's success and cult appeal would inspire not only an animated sequel (directed by Jones) that, though meant for theatrical release, became part of the 1980 TV special *Daffy Duck's Thanks for Giving Special*, but also the current animated TV series *Duck Dodgers*, in which Marvin has a recurring role. Marvin's other onscreen appearances in the past 15 years have included the feature films *Space Jam* (1996) and *Looney Tunes: Back in Action* (2003).

Comic-book tales often reprised classic film moments. This is DC's *Looney Tunes* #38 (Mar 98).

Speedy Gonzales (1953)

Speedy Gonzales, the fastest mouse in all Mexico (at least, in the Warners cartoon universe), might have ended up as an one-shot character after his first film appearance, had certain factors not turned him into the cartoon super-star that he would become by the mid-1950s. The character, created by Director Robert McKimson, first appeared in "Cat-Tails for Two" (1953), in which a pair of cats named Lenny and George (named for the main characters in John Steinbeck's *Of Mice and Men*) board a Mexican ship in order to hunt Mexican mice for food — only to get more than they bargained for when they come across Speedy. Speedy's original design — as

a Mexican peasant — was different from the later depiction of the character.

Then, Director Friz Freleng redesigned and revamped the character. Freleng's efforts paid off with "Speedy Gonzales" (1955), in which the speedy rodent repeatedly speeds across the U.S.-Mexican border to get cheese, all the while thwarting Sylvester's efforts to capture him. Speedy would win the Warners animation studio its fourth Academy Award (and its third for best animated short) — and help spawn 12 subsequent shorts produced from 1957 to 1963 (when the studio shut down), including three Oscar-nominated shorts: McKimson's "Tabasco Road" (1957) and Freleng's "Mexicali Shmoes" (1959) and "The Pied Piper of Guadalupe" (1961). Several shorts featured Speedy's cousin, Slow-Poke Rodriguez, the *slowest* mouse in Mexico.

Even Slow-Poke Rodriguez has ambled into DC's *Looney Tunes*. This is #42 (Jul 98).

In 1964, a year after the Warners animation studio closed, it reopened under the supervision of Freleng and David H. DePatie, who were also using the studio facilities to produce the Pink Panther animated shorts. The DePatie-Freleng team brought Speedy out of retirement for a series of shorts — the majority of which pit him against Daffy Duck, with nearly all directed by Robert McKimson. All were below the quality that marked the animated shorts of the '50s. The Daffy-Speedy shorts would continue until 1968, when the DePatie-Freleng team moved off the Warners lot, and the job of directing the cartoons fell to former UPA animator Rudy Larriva and Hanna-Barbera veteran Alex Lovy. Speedy's last film appearance during the 1960s was in Lovy's "See Ya Later, Gladiator" (1968). (The mid-to-late 1960s cartoons would be among those making their TV debut on *The Daffy Duck Show* on NBC in 1978.)

Speedy's onscreen appearances have been few since Warners shut down its short subjects department in 1969. Among them was a co-starring role in 1980's *The Daffy Duck Easter Special* and a cameo appearance in the feature film *Looney Tunes: Back in Action* (2003). For a brief time during the 1990s, the Speedy Gonzales cartoons weren't shown on TV — specifically, Cartoon Network — in order to avoid offending some viewers. Only in recent years have the shorts again appeared on TV. For now, they (and the other Warner Bros. Animated theatrical shorts) are airing on Boomerang (which, like Cartoon Network and Warner Bros., is owned by Time Warner).

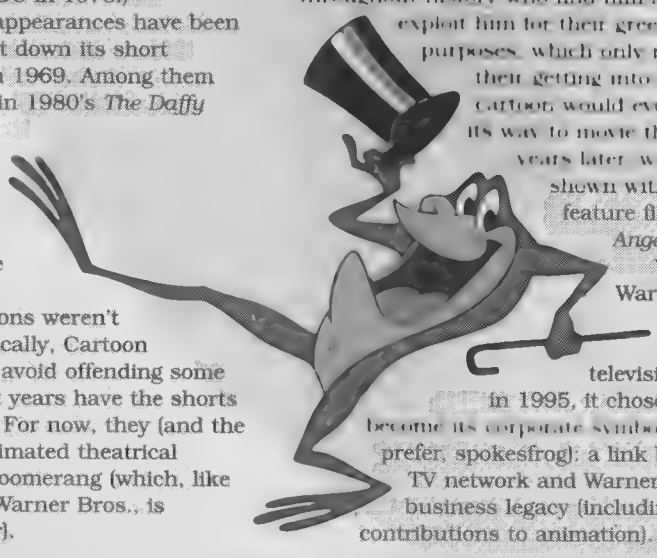
A model sheet from *Warner Bros. Animation Art* showed the finished version of Michigan J. Frog.

Michigan J. Frog (1955)

Michigan J. Frog, the top-hatted amphibian with a song in his heart, was that rarest of one-shot cartoon characters: an icon that continues to be well known today. Perhaps it's not fair to call Michigan a one-shot character, but his next on-screen appearance wouldn't come until 35 years after his film debut — and his next starring role in a Warners animated short came five years after that!

Of all the characters that Director Chuck Jones created, he said Michigan J. Frog was his favorite. He and writer Michael Maltese put together the story for "One Froggy Evening" (1955), which marked the character's first on-screen appearance. (Jones, Maltese, and Milt Franklyn also co-wrote the song "The Michigan Rag," which inspired Michigan J. Frog's name.) The story of a construction worker who finds Michigan inside the cornerstone of a just-demolished building and decides to exploit him after he sees him sing and dance — only to learn that Michigan will sing for the construction worker only when nobody else is around — not only remains fresh and funny almost a half-century after it first appeared in movie theaters, but its message of the pitfalls of greed remains relevant. The identity of the singer who voiced the frog has been questioned, and some identified him as Terence Monck, others as Bill Roberts. According to the 1998 Rhino compilation *Warner Bros. 75 Years of Film Music*, the singer was Richard Beavers.

The character's next onscreen appearance came 35 years later, in a 1990 episode of the animated TV series *Tiny Toon Adventures*, in which the singing frog makes it difficult for Hamton Pig to dissect him in one of Acme University's biology classes. Five years later Michigan got his second shot at a starring role in Chuck Jones' "Another Froggy Evening" (1995), in which he sings for people throughout history who find him and plot to exploit him for their greedy purposes, which only results in their getting into trouble. The cartoon would eventually find its way to movie theaters three years later, when it was shown with the feature film *City of Angels* (1998).



When Warners decided to launch the WB television network in 1995, it chose the frog to become its corporate symbol (or, if you prefer, spokesfrog): a link between the TV network and Warners' show-business legacy (including its contributions to animation).

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ZOOM SUIT FLYING

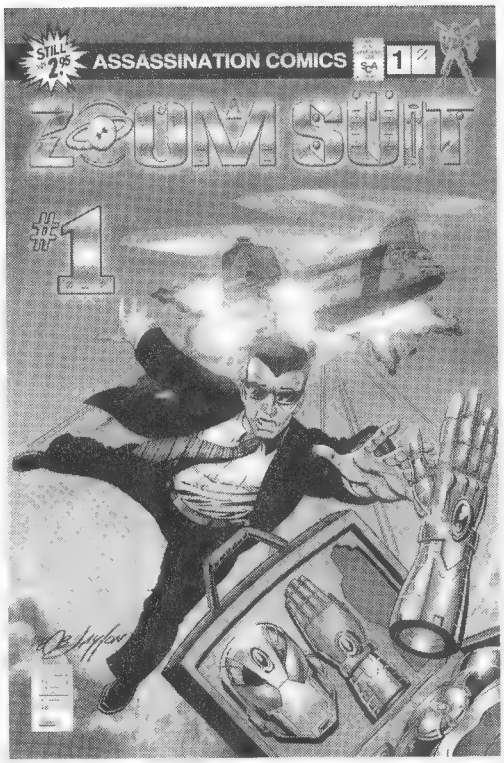
It started as a project put together by a handful of acquaintances and it has become a film-festival phenomenon viewed by an estimated 150,000-plus individuals. It is "Zoom Suit," a short film written and directed by John Taddeo, who is also producing a comic-book version of the short.

by RAY SIDMAN

The film has been shown at more than 40 film festivals, winning several "best of" honors, including one at the Palm Beach International Film Festival. Most recently, it won the Grand Festival Award at the Berkeley Video & Film Festival, Best of the Festival at the Putnam County Film Festival in New York, and Best Animation at the Gulf Coast Film Festival. The short is shown at approximately 75% of the festivals to which it is submitted.

Taddeo, a longtime veteran of the comics industry with a background at Marvel Comics, CrossGen, and Tekno*Comix, among others, spoke to ***CBG*** about "Zoom Suit" — the movie *and* the comic. Turns out the idea has been bouncing around since he was age 12. Taddeo, who's now 35, said the inspiration came from the Bob Layton cover of *Iron Man* #117 (Dec 78). "The cover shows Tony Stark leaping from the S.H.I.E.L.D. helicarrier, and the only part of the armor that he has on is the chestplate, and he's reaching for the Iron Man suit, which is in a suitcase. The idea to the reader is that, if Tony doesn't get that suit on fast, that's all she wrote."

As Taddeo put it, the idea "evolved and devolved," written and rewritten in different versions over more than two decades from pre-Commodore 64 days through newer computer systems. Around 11 years ago, when he was at Marvel, he pitched it as an issue for the *What If?*



series focusing on what would have happened, if Tony Stark had *not* been able to don the suit before hitting the ground and had died. Taddeo quickly learned the series had been axed. "I remember pitching it and being told, 'You know what? That's a great idea. We just canceled that book.' "

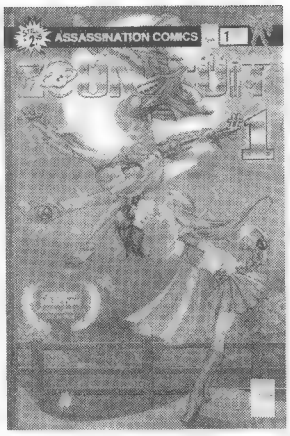
He held onto it at Tekno*Comix, deciding it wasn't suitable for that publisher. Later, while at CrossGen, he took the idea to various friends and industry acquaintances and decided it wasn't suitable for that publisher, either.

Fast-forward a few years, to "Zoom Suit" the short film, the first in an eight-part story, and the four-issue comic book of the same name. Taddeo said that each comic book covers two short films that are, in turn, 11 minutes each — so each issue covers approximately 22 minutes of film.

The creative leap Taddeo made with "Zoom Suit" from its inspiration is that the suit of armor is now an alien suit "tied back to the greatest conspiracy theory of all time: the Roswell crash."

Taddeo discussed the commonalities between comics and film production. "Animation and comic books are really a hand-in-hand discipline." Specifically, he cited storyboarding as a starting point for both. "The processes almost begin identically." With his comics industry experience, he's been able to get strong art for storyboards on his past films, such as another 2005 short film he wrote and directed, "The Inside Job." Taddeo recalled how some shots were set up exactly as he wanted them without his having to say one word to the crew, simply because of the detailed storyboarding.

A key facet of making "Zoom Suit" (comic book and movie) is the love for the project. Part of that is what Taddeo's able to put into it. "Every page is almost like a *Where's Waldo* of cultural references." Also, for the keen of eye, there are a couple more secrets, said Taddeo, "that may take you out of the comic and onto the Internet." What awaits readers in the book and on the 'Net? Taddeo wouldn't reveal any specifics except to say it will be fun for those who try it.



Another aspect of his love of the project is a reaction to what he said was "too much negativity in the arts in general. We put all our energy — day and night — into this one project. It's really all we thought about." In fact, when asked about other projects undertaken, he said he and his crew didn't want to spread themselves too thin. "A great idea is one thing, but how that idea is executed is another."

Providing illustrations for #1 is Billy Patton. As of "Zoom Suit" #2, Keron Grant will take over illustration duties for the remaining issues. The result, according to Taddeo, is a comic book that can be read on both child and adult levels. "Zoom Suit" #1 will be solicited in February for an April 2006 release. The 40-page comic (with 36 pages of story) is priced at $2.95.

As for the timetable for the short films, each one takes six to nine months to produce, so all four issues of the comic will be available before even the second short film is done, though Taddeo said that he and his crew of five are creating the films "as quickly as we can make them." He added that the crew of five might jump to 25 in as little as the next six months. For now, though, the films are produced with the handful of people ultimately put together by Taddeo using the software *Flash* and *Maya*. Regular updates appear on his website, *www.superverse.com*.

For the time being, he continues to put himself into his work, and he's lined up artists to provide variant covers for the series: Bob Layton, Billy Tucci, Bart Sears, Gene Colan, and Jim Starlin are reimagining their favorite "armored" covers — including Layton reimagining the cover that started it all, *Iron Man* #117. Along with this, at the Superverse site, visitors can find an offer to receive the Armored Legends promotional card set featuring the variant cover art.

Also, ***CBG*** readers can sign up for a free set of Armored Legends cards by visiting *www.superverse.com*.

Up next for Taddeo: In addition to work on future episodes of "Zoom Suit," he and his crew are working on a project titled *Lollipop Vampires*. "Instead of *The Lost Boys*, it's *The Lost Girls*," he said.

The Blurbs!

by **RAY SIDMAN**

It's official: Church is Sandman

Sony Pictures has released a photograph at its website, *www.spiderman.sonypictures.com*, showing Thomas Haden Church in full Sandman regalia for the movie *Spider-Man 3*. Further quashing conspiracy theories to the contrary is the cutline, which specifically cited Church as playing Flint Marko, aka Sandman.

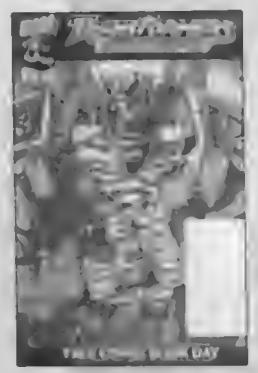
Image ©2005 Marvel Entertainment and Sony Pictures

Church, who gained popularity last year for his co-starring role in the indie film *Sideways*, appears in the online picture in the classic Flint Marko striped T-shirt.

Church's playing Sandman was long rumored, most recently with an apparent "slip" by actress Kirsten Dunst at a press conference.

Dunst also supposedly confirmed Topher Grace (of *That '70s Show*) as playing Venom.

Give what you can — give comics



Call this a *Blurbs* holiday PSA:

Have extra comics lying around? Duplicate copies? Unwanted issues? Consider giving them to one of the innumerable non-profit organizations working to make the holidays a little merrier for children of all ages. Salvation Army, Goodwill, Toys for Tots — there are many to choose from. However, be sure that the potential recipient will accept comics, instead of trashing them, call ahead if you have questions.

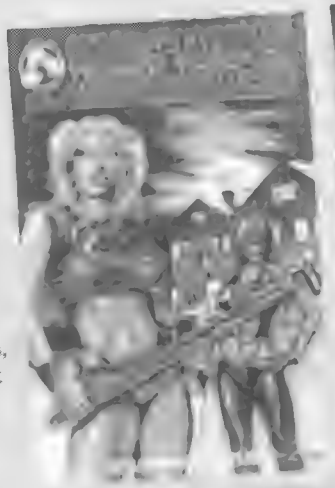
And be sure the comics are appropriate to the targeted age — *Owly*, *Powerpuff Girls*, *Uncle Scrooge*, *Marvel Adventures*, *Transformers*, *Looney Tunes* etc. are appropriate for many tots and early readers. *Usagi Yojimbo*, *G.I. Joe*, *Batman*, *Ranma ½*, *Star Wars*, *Archie*, *Angel*, *Spider-Man*, etc. can be appropriate for the older kids.

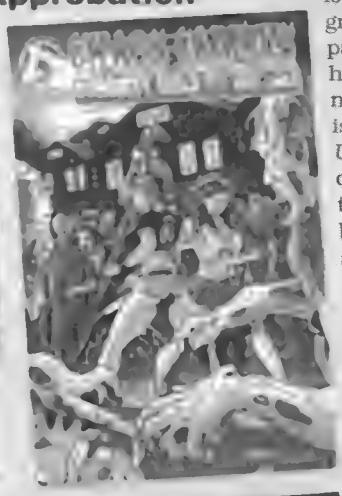
And, if you've got comics labeled "mature readers" to add to the merriment wagon, simply make sure they're going to adults. Tots and older kids aren't the only ones who will enjoy gifts at holiday time.

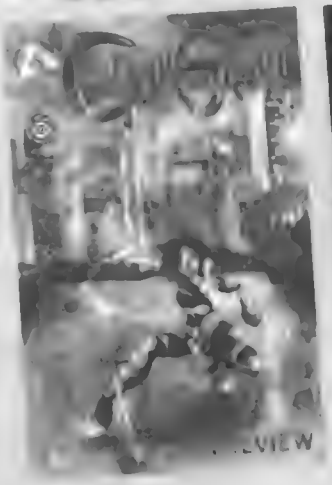
For those who need more motivation: Many donations can be written off as a tax deduction. (I prefer to think of this as a pleasant side effect, rather than primary motivation.)

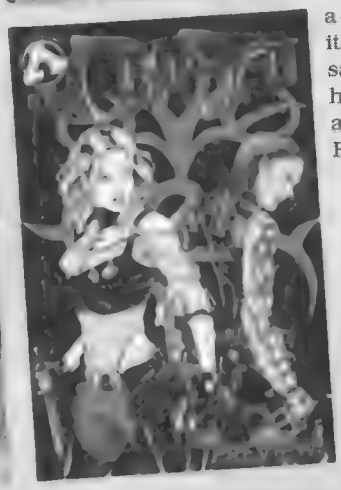
Give what you can to make the holidays a little more magical for those who could use a treat.

Lifelong creator takes shot with Approbation









Bart Alexander Thompson, a self-described lifelong creative writer, decided he wanted to take a shot. The result? Approbation Comics, which has been in the publishing industry for roughly a year. "I've always been writing and drawing," said Thompson and, for more than the last dozen years, he's developed plans that would become Approbation.

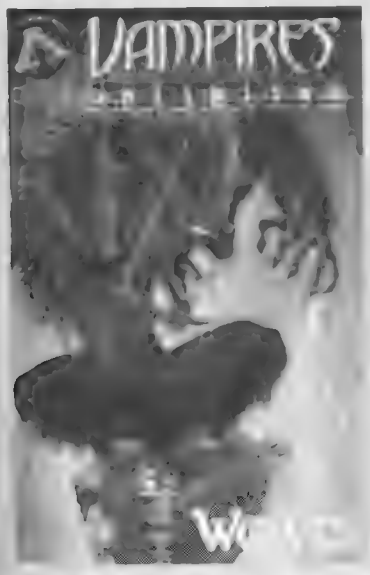
So what's the mission statement for his company, which produces such titles as *Vampires Unlimited*, the anthology *Myriad*, *Chi Sai*, and *Chaos Campus — Sorority Girls vs. Zombies*? "I want to entertain people. I love telling stories; I love getting reactions." Fortunately for readers, Thompson is also fond of feedback, be it positive, negative, or somewhere in between.

"As long as you know my art is OK, as long as you know the readers are entertained and they like what's coming up, and, yeah, as long as I can get a little money back down the line, I'm happy."

Approbation titles comprise:

• *ChiSai*: a serious urban drama "with a *Bourne Identity* feel"

• *Chaos Campus*: tongue-in-cheek, pop-culture humor, with a layered sense of humor, "so as to appeal to older kids as well as adults"



• *Mikayla*: an all-ages book targeting a female audience

• *Myriad*: an anthology experiment

• *Vampires Unlimited*: "supernatural stories for mature readers"

Specifically, *Myriad* served as an outlet until other options came along, explained Thompson. "We hadn't published in a while and we all wanted to be published and we needed a single book we could take to conventions and promote everybody at one time." *ChiSai* was on the burner at that time.

As for *Vampires Unlimited*, Thompson is looking at a lengthy, but progressive story comprising 12 parts, all of which he said he hopes to tell in separate graphic novels, as opposed to multi-issue limited series. *Vampires Unlimited* is something he's contemplated for a long while, though for now he's back-burnering it to focus on *ChiSai* and *Chaos Campus*. "When I started comics, before the whole graphic-novel revolution, I always thought of things as movies or seasons of television shows, and *Vampires Unlimited* really shows that. I think I want to try to release each chapter in that series as a different graphic novel in itself, avoid the singles." He said he views the series as his novels, which he dubbed a "very serious thing." Readers can find the latest *Vampires Unlimited* book in *The Shades of Things to Come*, listed as volume four in Thompson's 12-part saga. However, he commented, "Each chapter can be read out of order, so releasing them out of order won't cause too much trouble."

For now, it's Thompson and a handful of others assisting him with the titles, though there are freelancers and others involved, as well. Thompson does most of the writing, with Richard Cosgrove serving as story editor, Richard Nelson lettering, and Chris Tsuda doing pre-press work, to name a few of those working on the projects.

Looking to the future, Thompson said he'd like to get into super-hero comics — another aspect of his creative writing over the years — but first wants to establish the current slate of titles. He's also scripting titles for release by other publishers, such as *Lethal Instinct* from Alias.

Images ©2005 Approbation Comics

Meltzer signs with DC

Novelist Brad Meltzer, writer of DC Comics' *Identity Crisis* and such murder-mystery novels as *The Tenth Justice*, *Dead Even*, and *The Zero Game*, has signed an exclusive contract to write for DC. Duration of the contract was not announced.

Meltzer and artist Jim Lee have been named Guests of Honor at the upcoming inaugural New York Comic-Con, Feb. 24-26, 2006, in New York City at the Jacob K. Javits Center. Lee's current projects include illustrating *All-Star Batman and Robin, The Boy Wonder*.

Forest Light puts Humpty together

The wall-sitting egg whose middle name is "danger" (or "splat") is back. Forest Light Productions has announced it will publish *The Humpty Dumpty Chronicles* for Christmas 2005. Forest Light and Comic Library International will distribute the book, written by Mitchell Perkins and illustrated by Alison Williams with Ray Brown cover art.

Perkins described the story as "horror, mystery, and the grandeur of an epic quest." In this tale, Humpty is defender of the mystical kingdom known as Hidden Hedge and he must face the evil Black Rolph and his trolls, who seek to invade the realm.

Image © 2005 Forest Light Productions

Revolutionary War espionage turns to Speakeasy

The Black Coat, a new comics series from Gunpowder Press (created by writers Adam Cogan and Ben Lichius with artist Francesco Francavilla and letterer Chris Studabaker), is being published by Speakeasy Comics. The first four-issue series, *The Black Coat: A Call to Arms*, is scheduled to ship early in 2006.

The series is set in American Revolution-era New York City. The battle for America takes a pivotal turn there, as the British enlist a group known as The League, while the revolutionaries turn to a masked spy known as The Black Coat.

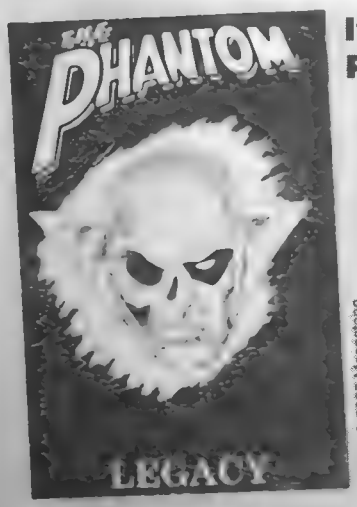


Image © 2005 Moonstone

It's the penultimate Phantom

It's The Phantom as never seen before. Moonstone has announced *The Phantom: Legacy*, will provide the origin of the character as told by the Ghost Who Walks himself. (*The Phantom*, created by Lee Falk and initially drawn by Ray Moore, began as a King Features syndicated newspaper strip Feb. 17, 1936.)

The 96-page graphic novel written by Benjamin Raab and illustrated by Pat Quinn and Art Lyon, will be available in March 2006.

PMA adds graphic novel award

The Publishers Marketing Association (PMA) the Independent Book Publishers Association has announced the addition of a category for graphic novels to its list of annual Benjamin Franklin Awards, starting with the 2006 awards. Nominations are being accepted for the 2006 awards through Dec. 31, 2005. Nominations can be made for works published in 2005. Further information appears at *www.pmaonline.org*; e-mail *info@pmaonline.org*.

PMA inaugurated its Benjamin Franklin Awards in 1985. According to the PMA, nominations "are judged for their overall editorial and design excellence." Voting is limited to organization members.

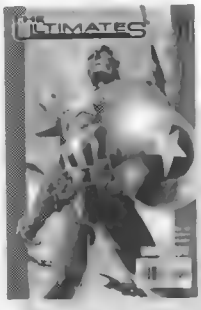
Bomb Queen drops in February

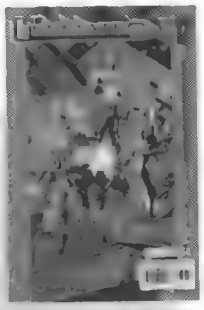
The latest project from creator Jimmie Robinson (*Avigon: Gods and Demons*) is scheduled to ship in February, as *Bomb Queen* #1 hits shelves courtesy of Image Comics' Shadowline imprint. Robinson writes and pencils with colors by Angel Marin.

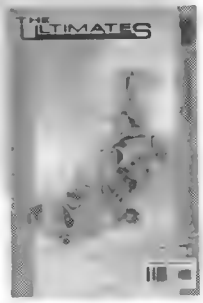
With *Bomb Queen*, Robinson illustrates a science-fiction dystopia in which the protagonist "is out to shake things up. She takes no prisoners and plays for keeps."

The author said the title, aimed at an adult audience, is meant as social commentary "filled with mordant wit."

Image © 2005 Image Comics







Coming soon: Ultimate Avengers — The Movie

Lions Gate Films has signed a deal with Marvel Entertainment to release a made-for-DVD animated film based on Marvel's *The Ultimates* series, according to *Variety*. The film, scheduled for release in 2006, will be titled *Ultimate Avengers: The Movie*.

The agreement between the companies calls for multiple made-for-DVD animated projects, though at this time no others have been named.

DailyINK celebrates holidays

King Features Syndicate suggested spreading holiday cheer in the form of subscriptions to its DailyINK website, *www.dailyink.com*. Though it has been around for a while, King reminded comics buffs that they can give another facet of the world of comics — the online version — to friends and family.

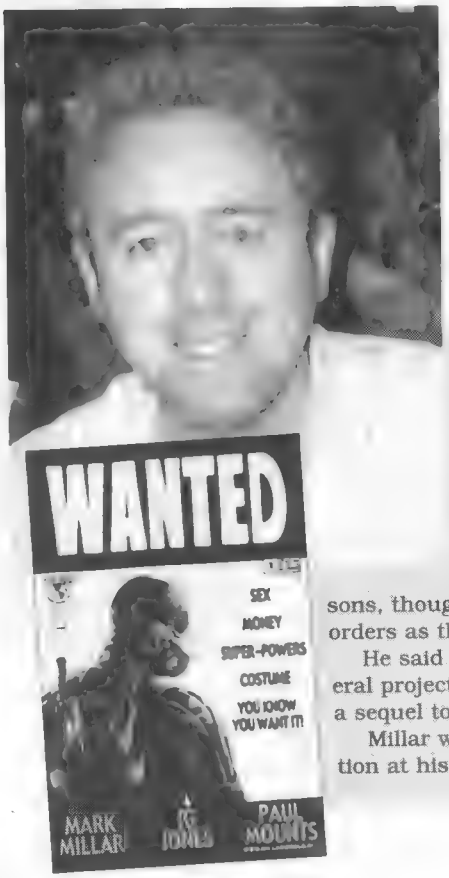
The site offers almost 100 comic strips, some new, some old, to subscribers; a one-year subscription is $15 (which, of course, boils down to a mere $1.25 per month).

Peanuts, FoxTrot ... manga?

That's right. Coming in 2006 to a Sunday newspaper near you: manga comic strips. A report by the Associated Press said several North American newspapers will add the Japanese-style comics to their lineup in order to attract younger readers.

A study released this year by the Carnegie Corporation showed the average age of newspaper readers as 53 and rising, making long-term circulation growth difficult.

The report cited Universal Press Syndicate Vice President John Glynn: "Why don't we get something in the paper that teens want to read? Newspapers are being seen as their parents' medium." Universal Press Syndicate is home to dozens of popular daily strips, including *FoxTrot*, *The Boondocks*, *Garfield*, *Cathy*, and *Doonesbury*.



Millar taking time off

Comics writer Mark Millar (surname pronounced with the accent on the first syllable, for you Yanks who haven't heard), known in recent years for his comics projects *Wanted*, *Chosen*, *Ultimate Fantastic Four*, *The Unfunnies*, and much more, has announced that he will take six months off for several reasons, though he cited health concerns and doctor's orders as the primary one.

He said the break comes at a good time, as several projects are wrapping up or finished, including a sequel to *Chosen* titled *American Jesus*.

Millar wrote a lengthy letter explaining his situation at his website, *www.MillarWorld.net*.

Tom Artis keeps a sense of humor in face of illness

Despite suffering two strokes in the last several months, artist Tom Artis indicated he's in good spirits and determined to return to health.

"*Parts* of me are excellent. The parts that aren't are slowing me down quite a bit — it's very frustrating," said Artis, 49, who lives with his wife, Kim, and their four children in Springfield, Ill.

Artis is paralyzed on his left side and receives twice-weekly therapy, in which he's put through the paces: stretching his limbs, picking up marbles with his hand to improve coordination, doing leg lifts to improve strength, and undergoing electrical stimulation.

"We're trying to use the old muscles in new and exciting ways," he explained. "Picture a piano keyboard, only with half the white keys blacked out. What's reflexive and instinctive isn't responding accordingly. I can be walking along and, all of the sudden, my leg'll give out — it's very annoying. That's why I'm walking with a cane."

Unfortunately, Artis' left hand is also his drawing hand.

"I can't make a fist. I can't grab a doorknob. For someone who used to do 20 to 30 drawings a day, that's really annoying. That puts me in a weird position, because I'm hoping to draw again, but you never know; right now, it's too early to say," he said.

In addition to physical therapy, Artis has been teaching himself to draw with his right hand. He credited renowned artist Frank Frazetta as a role model, because Frazetta taught himself how to draw with his right hand after he suffered a stroke.

"He draws better with his right hand," said Artis.

"Tom is a very strong man, and it's never been more in evidence. He deserves as much support as can be thrown his way, even if it's just clapping in the audience so the light doesn't go out," said Peter Gillis, Artis' *Tailgunner Jo* collaborator, who has been giving periodic updates on Artis' health on his website.

Besides *Tailgunner Jo*, Artis' art has appeared in *Secret Origins, Justice League International, Blackhawk, Solo Avengers, Sensational She-Hulk, The Web, Primal Rage, Hawk and Dove*, and *Green Arrow*, Valiant trading cards, and "many useless come-and-go strips."

Artis said, "I haven't maintained a positive interface with the mainstream comics industry. I've been in the corner doing weird characters. I'm taking super-hero norms of the genre into the next generation."

Before his stroke, some of the "weird characters" he mentioned were in his unpublished *Stony Acres* project — something he said he hopes will see print — which he called a cross between *Sin City* and *Astro City*. One character is Canvas Bag, who carries body parts of bad guys and dumps them in a swamp. Another is Daddy Mack, who is hired by pimps to find out who's killing prostitutes.

"I don't think Superman is going to come down and deal with that," Artis said, laughing. "I'm covering the unusual elements and overlooked elements of society. I want people to have their eyeballs bug out and to say, 'Holy cow!' "

Despite it all, Artis said he has his moments. He's living on his savings and has plenty of original art he'd like to sell.

"I'm doing anything for a living right now — I'm very cranky," he said. "I've been working since I was 15, and to suddenly stop altogether: That's very upsetting. Kim and I are sitting around the house growling a lot." He added with a laugh, "It's been an exciting few months; it's really an adventurous time.

"I'm making good, steady progress — that's encouraging. I hope this isn't the last time people have heard of me in the comics marketplace. I refuse to dry up and go away. I've got too many wonderful ideas dancing around in my head. I do it because it's fun. I've worked with some wonderful, amazing people over the years; I hope to do so again."

Letters of support can be sent to Tom Artis, 1722 E. Clay, Springfield, IL 62703.

— ***Kurt Anthony Krug***

JUST WHAT THE HELL
THERE YA GO YELLIN' AGAIN!
THE SCARLET SKIER' AS LIKE ALL GOOD ARCH-ENEMIES HE'S OUT FOR REVENGE!
I RECOGNIZED HIS FACE FROM SOME OL' "WANTED" POSTERS-- SO I APPREHENDED 'IM WHILE HE WAS SWIMMIN'!
YANKED HIS TRUNKS RIGHT OFF-- THEN BIT 'IM ON THE BUNS! BOY--WAS HE EMBARRASSED!
I KNOW EXACTLY HOW HE FELT.
WHERE DOES THE HOLE GO?
BMT, I THINK--
NOT TRUE! I WAS ON VACATION ONCE, AN' HE WAS STAYIN' AT THE SAME RESORT--

Tom Artis has had work in such titles as* Justice League America *#36 (Mar 90).

Databank

New comics sales for October 2005

Diamond sales
Top comics *ordered* by retailers

Comics shops ordered more than **6.13 million comic books** from **Diamond Comic Distributors** in October, up 3% from the same month in 2004, which had the same number of shipping weeks. Those comics were worth **$18.16 million**, up 6% from the same month in 2004.

Adding **all** comics, trade paperbacks, and magazines sold by Diamond, the total grows to **$29.11 million**, up 4% from the same month in 2004.

Orders shown below are **estimates:**

	Comic Book	Price	Publisher	Orders
1	Infinite Crisis #1	$3.99	DC	249,100
2	House Of M #7	$2.99	Marvel	134,300
3	New Avengers #12	$2.50	Marvel	127,900
4	Justice #2	$3.50	DC	125,000
5	Friendly Neighborhood Spider-Man #1	$2.99	Marvel	85,700
6	Uncanny X-Men #465	$2.50	Marvel	84,200
7	Villains United #6	$2.50	DC	83,900
8	JLA #120	$2.50	DC	82,800
9	Amazing Spider-Man #525	$2.50	Marvel	79,500
10	JLA #121	$2.50	DC	78,800
11	Wolverine #34	$2.50	Marvel	75,600
12	Ultimate X-Men #64	$2.50	Marvel	75,100
13	Ultimate Spider-Man #84	$2.50	Marvel	74,600
14	X-Men #176	$2.50	Marvel	74,600
15	Wolverine #35	$2.50	Marvel	73,600
16	Rann Thanagar War #6	$2.50	DC	71,300
17	Ultimate Fantastic Four #24	$2.50	Marvel	70,500
18	Batman #646	$2.50	DC	69,900
19	Ghost Rider #2	$2.99	Marvel	69,600
20	Green Lantern Corps Recharge #2	$2.99	DC	68,900
21	Superman #222	$2.50	DC	67,600
22	Teen Titans #28	$2.50	DC	66,500
23	Marvel Knights Spider-Man #19	$2.99	Marvel	66,100
24	Ultimate Secret #4	$2.99	Marvel	64,900
25	Young Avengers #8	$2.99	Marvel	63,800
26	DC Special Return of Donna Troy #4	$2.99	DC	57,700
27	JSA Classified #4	$2.50	DC	55,900
28	Superman Shazam First Thunder #2	$3.50	DC	54,600
29	JSA #78	$2.50	DC	54,000
30	Sentry #2	$2.99	Marvel	53,400
31	Wonder Woman #221	$2.50	DC	52,900
32	Adventures of Superman #645	$2.50	DC	51,000
33	Action Comics #832	$2.50	DC	47,900
34	Outsiders #29	$2.50	DC	47,600
35	Wonder Woman #222	$2.50	DC	47,000
36	Flash #227	$2.50	DC	46,600
37	Captain America #11	$2.99	Marvel	45,100
38	Daredevil #78	$2.99	Marvel	45,000
39	JLA Classified #13	$2.50	DC	43,800
40	Incredible Hulk #87	$2.99	Marvel	42,400
41	New X-Men #19	$2.99	Marvel	41,700
42	Exiles #71	$2.99	Marvel	41,100
43	Captain Atom Armageddon #1	$2.99	DC	40,600
44	Black Panther #9	$2.99	Marvel	40,100
45	Spawn #150	$4.95	Image	40,100
46	Nightwing #113	$2.50	DC	39,800
47	Detective Comics #812	$2.50	DC	39,200
48	Supreme Power Hyperion #2	$2.99	Marvel	37,400
49	She-Hulk 2 #1	$2.99	Marvel	37,200
50	Punisher #26	$2.99	Marvel	36,400

Source: *Diamond Comic Distributors, Comics & Games Retailer magazine*

The HEAT-meter
Top comics *sold* by retailers

Whereas the list on the left represents what comic books retailers **ordered and received**, the rankings below represent what retailers **said they sold**, in reports to ***CBG***. While not as exact as order data, this ranking shows those titles that are performing better in shops than their orders would indicate. **DC's *Marvel Knights Spider-Man* #19,** for example, came in 23th in orders for the month, but 10th in actual retailer sales.

Some titles listed below actually shipped the previous month but were still being reported as strong sellers.

1. Infinite Crisis
2. New Avengers
3. House of M
4. Friendly Neighborhood Spider-Man
5. JLA
6. Justice
7. Amazing Spider-Man
8. Villains United
9. Batman
10. Marvel Knights: Spider Man
11. Ghost Rider
12. Uncanny X-Men
13. Wolverine
14. Ultimate Spider-Man
15. Rann/Thanagar War
16. Superman
17. X-Men
18. Ultimate X-Men
19. Adventures of Superman
20. Teen Titans
21. Superman/Batman
22. Young Avengers
23. JSA
24. JSA Classified
25. Ultimate Fantastic Four
26. Action Comics
27. DC Special: Return of Donna
28. All Star Batman and Robin
29. Wonder Woman
30. JLA Classified
31. OMAC Project
32. Outsiders
33. Sentry
34. Ultimate Secret
35. Superman/Shazam
36. Detective Comics
37. Goon
38. Walking Dead
39. Y: The Last Man
40. Seven Soldiers: Klarion
41. Black Panther
42. Red Sonja
43. Transformers Generation One
44. Green Lantern Corps: Recharge
45. Flash
46. Batman: Legends/Dark Knight
47. Birds of Prey
48. Batman: Gotham Knights
49. Incredible Hulk
50. Runaways

Source: *Comics & Games Retailer magazine*

The scoreboard
Publisher market shares

The first two tables below break down retailer orders for the Top 300 comics sold by Diamond, exclusive of trade paperbacks.

The table on the right represents the share of all publications Diamond sold, capturing comics not in the Top 300, trade paperbacks, and magazines (whether or not they contain comics).

Share of Top 300 Comics (in units)

Publisher	Share
DC	42.59%
Marvel	41.64%
Image	4.58%
Dark Horse	3.19%
Devil's Due	1.38%
Aspen	1.34%
IDW	0.76%
Bongo	0.64%
Archie	0.49%
Avatar	0.44%

Share of Top 300 Comics (in dollars)

Publisher	Share
DC	41.26%
Marvel	40.94%
Image	5.08%
Dark Horse	3.28%
Devil's Due	1.41%
Aspen	1.32%
IDW	1.02%
Gemstone	0.81%
Bongo	0.78%
Avatar	0.59%

Share of ALL publications (in dollars)

Publisher	Share
DC	36.96%
Marvel	32.43%
Dark Horse	4.99%
Image	4.75%
Tokyopop	2.88%
Wizard	1.70%
Viz	1.69%
IDW	1.49%
Devil's Due	0.95%
Fantagraphics	0.94%

Source: *Diamond Comic Distributors, Comics & Games Retailer magazine*

For more on industry sales trends, visit the **Knowledge Base** forum at **www.cbgxtra.com**

THE INCREDIBLE SHRINKING LEGACY

Publishers are still trying to undo the damage the "first-issue obsession" did to the hobby...

by **JOHN JACKSON MILLER**

If you're of the pamphlet-sniffing, trade-paperback-waiting, serial-comics-are-so-20th-century crowd, I warn you now: Advance to Beau's column, because you'll find nary but aggravation here. For the next six pages, I intend to lavish slavish attention to the comic-book issue number, that thing of the *Simpsons* punchline — and my position that, far from a weakness, numbering is a unique strength of the medium.

It started with a thread on ***CBGXtra.com*** looking at the many sales figures we have up there from Diamond Comic Distributors. Jon Newman of Ultimate Comics in Durham, N.C., saw a danger sign in the ratio of new titles to old ones. Not new in the sense of #1s — but in the sense of titles less than 10 years old. In the 1980s, he pointed out, many of the titles at the top were established, long-running series. Now, there simply aren't as many. Not just because of the explosion of new series, many relatively short-lived — but due to the many restarts of what I call *"legacy titles."*

Definitely, I figured, a question for the ***CBG*** database — and I quickly turned up some proof of what he said: If you took all the items in September 1987's Top 100 from Capital City, the median issue number was #15 — there having been seven first issues. In September 2005, there were 16 first issues in Diamond's Top 100, and the median issue number was #10. (In just the Top 25, the grayer titles do relatively worse: a median issue number of #13 in 1987 versus #6 today!)

Interesting — and possibly portentous for the business. But what interested me more was how the mix of high-issue-numbered titles has changed over the years. When did the first-issue obsession kick in? How has the treatment by publishers of their elder statesmen — their "legacy titles" — changed?

What makes a legacy title? These series have alternately been called "flagship" titles — as they were by Mike Carlin in the "Restarts: What Are They Good For?" feature Matt Brady wrote for ***CBG*** #1355, our Nov. 5, 1999 issue; John Drury's cool cover appears at left.

I prefer "legacy," since I think "flagship" connotes singularity. It's a confused fleet that has a bunch of flagships sailing around, but you can have more than one legacy title.

I define a legacy title as any series currently being published that can trace its numbering directly back to the Silver Age or before. Breaks in publication are permissible, under my classification; so are title name changes. Restarts are, too, provided the restart is "undone." My rules; your list may differ.

I count 14 legacy titles currently published. We may also count *Cracked*, if it returns from hiatus. You'll see them on page 53 and can watch their progress at five-year intervals from their beginnings starting in the boxes below.

We can see there that things were never worse for publishing's senior citizens than in 2000, when there were barely a *dozen* titles above #200. It had already prompted alarm in

2000 wasn't just the financial low point for comics.

Our longest-running titles had hit rock bottom, *numerically.*

Thanks to cancellations and restarts, there were only 12 titles above #200!

BY THE NUMBERS...

How has the state of comics numbering changed over the years? On this and the following pages, we show all the highest-numbered issues of ongoing series published in years divisible by five.

(We also note the number of #1 issues published each full year, not including variants, annuals, special editions, or series that started with numbers other than #1.)

Not counted are titles canceled or restarted by the end of that year. *Marvel Team-Up* hit #150 in 1985 but had been replaced by *Web of Spider-Man* by year's end.

Modern "legacy titles" are shown in **boldface**; these are titles published today whose numbering is part of a sequence going directly back to the Silver Age or before.

1935

The one first issue in '35 was *New Comics*.

Highest issue:	***Famous Funnies #17***
Titles above **#500**	·
Titles in the **400s**	·
Titles in the **300s**	·
Titles in the **200s**	·
Titles in the **100s**	·
First issues	**1**

1940

Golden Age title launches proliferated.

Highest issue:	***Famous Funnies #77***
Titles above **#500**	·
Titles in the **400s**	·
Titles in the **300s**	·
Titles in the **200s**	·
Titles in the **100s**	·
First issues	**69**

1945

Seven titles reached the century-mark in 1945 — but there weren't many more #1 issues than there were in 1940.

Highest issue:	***Famous Funnies #137***
Titles above **#500**	·
Titles in the **400s**	·
Titles in the **300s**	·
Titles in the **200s**	·
Titles in the **100s**	**7**
First issues	**78**

100s

Famous Funnies	137
Popular Comics	118
King Comics	116
Tip Top Comics	113
Detective Comics	**107**
More Fun Comics	106
Ace Comics	105

Also...

Spirit	292

(Published as a newspaper section, not a comic book)

1950

While Dell's rotating-topic title *Four Color* pushed ahead of the monthlies, several more "legacy" titles reached the 100s.

Highest issue:	***Four Color Comics #307***
Titles above **#500**	·
Titles in the **400s**	·
Titles in the **300s**	**1**
Titles in the **200s**	·
Titles in the **100s**	**22**
First issues	**124**

300s+

Four Color Comics	307

100s

Famous Funnies	191
Tip Top Comics	167
Detective Comics	**166**
New Funnies	166
King Comics	159
Adventure Comics	159
Action Comics	**151**
Jumbo Comics	142
Jungle Comics	132
Whiz Comics	128
Feature Comics	144
Walt Disney's Comics & Stories	**123**
Master Comics	119
All-American Western	116
Captain Marvel Adventures	115
Wings Comics	112
Star Spangled Comics	111
Looney Tunes	110
Blue Bolt	107
Police Comics	103
Modern Comics	102
Sensation Comics	100

Also...

Spirit	553

the form of that ***CBG*** feature in late 1999, when many of Marvel's long-running titles had been restarted: Apart from the X-titles, Marvel's highest-numbered series was *Deadpool*!

It was symptomatic of the sales challenges of the day. "There's only one real reason to restart the numbering on a series, and that's to try to increase sales by drawing attention to it," said Marvel's Tom Brevoort. No fan of restarts, he cited a survey of retailers that's simply head-spinning. As "Heroes Reborn" wound down, Marvel asked retailers whether those series should go to the original numbering, come back as new #1s, or continue their Heroes Reborn numbering. "And the retailers told us they'd order more than twice as many *Fantastic Four* #1s as they would *Fantastic Four* #14s or #416s."

It's logic from the 1980s, when DC gave us the first real wave of restarts of long-running titles — proving we were a loooong way from the 1950s days, when publishers would *make up* high issue numbers for first issues, just to make their titles seem better established!

The #1 issue — or the issue with #1s?

The problem that's developed since, of course, is that the additional demand for #1s is predicated on two things: consumer greed for a potentially more valuable back issue, and the "jump-on" factor. Unfortunately, playing to either of these factors offers diminishing returns — as history shows.

On the greed side, the last issue of *Fantastic Four* before "Heroes Reborn," as a back issue, is worth exactly what the first "Heroes Reborn" issue is: $4. So many people bought the first-issue premise they managed to completely slake any future demand for whatever made that issue special. And that Vol. 3, #1 retailers requested is worth a whopping dollar more than the previous issue is worth. I imagine the creative change alone would have done that — had it been *Fantastic Four* #430, as nature intended. The first-issue premium doesn't seem to stand up for most restarted titles over time.

I would further argue they *inhibit* trade, since it's a serious pain for two people not in the same room to settle on which of *seven* first

1955

First issues were fewer by 1955, due to industry distress and publishers' penchants for starting titles with random numbers or as continuations of other series.

Highest issue: ***Four Color #671***

Titles above #500	1
Titles in the 400s	1
Titles in the 300s	1
Titles in the 200s	5
Titles in the 100s	20
First issues	**77**

500+

Four Color Comics	671

200s

Detective Comics	**226**
New Funnies (Walter Lantz...)	226
Adventure Comics	219
Famous Funnies	218
Action Comics	**211**

100s

Tip Top Comics	193
Walt Disney's Comics & Stories	**183**
Looney Tunes and Merrie Melodies	170
Crime Does Not Pay	146
Red Ryder Comics	145
Marvel Tales (1st Series)	140
March of Comics	138
Tom & Jerry Comics	137
Classic Illustrated	129
Daredevil (Lev Gleason)	128
Adventures of Mighty Mouse (2nd Series)	128
Nancy and Sluggo	127
Paul Terry's Comics	125
Boy Comics	117
Prize Comics Western	114
Pep	112
Hopalong Cassidy (DC)	108
Gene Autry & Champion	106
Comics on Parade	104
Superman (1st Series)	**101**

Also...

Classics Illustrated Junior	521

(Special case: The series started with #501)

1960

Even with Dell sidestepping first issue launches by spinning "in-progress" titles off from *Four Color*, the number of first issues had collapsed by 1960. *Four Color* would end its run at #1354, after skipping many issues.

Highest issue: ***Four Color #1178***

Titles above #500	1
Titles in the 400s	0
Titles in the 300s	0
Titles in the 200s	8
Titles in the 100s	32
First issues	**13**

500+

Four Color Comics	1178

200s

Detective Comics	**286**
New Funnies (Walter Lantz...)	280
Adventure Comics	279
Action Comics	**271**
Walt Disney's Comics & Stories	**243**
Looney Tunes and Merrie Melodies	230
Tip Top Comics	222
March of Comics	213

100s

Tom & Jerry Comics	195
Nancy and Sluggo	177
Classics Illustrated	159
Blackhawk	155
Little Lulu	150
Adventures of Mighty Mouse (2nd Series)	148
Pep	143
Dick Tracy Comics Monthly	143
Superman (1st Series)	**141**
Blondie Comics	141
Roy Rogers Comics	140
Lone Ranger	137
Batman	**135**
Strange Adventures	123
Tarzan	121
Adventures into the Unknown	121
Mutt & Jeff	121
Wonder Woman (1st Series)	118
Joe Palooka (2nd Series)	117
Laugh Comics	117
Flash (1st Series)	117
Dagwood Comics	115
All-Star Western	115
My Romantic Adventures	115
Archie	**114**
Confessions of the Lovelorn	114
Sad Sack	112
Felix the Cat	112
World's Finest Comics	110
Young Romance (Prize)	109
House of Mystery	105
Our Army at War	101

Also...

Classics Illustrated Junior	569

1965

Several long-running titles fell away or were restarted, leaving only six series and the *March of Comics* giveaway above #200. ***There were as many titles in the 100s as there were first issues in 1965!***

Highest issue: ***Detective #346***

Titles above #500	0
Titles in the 400s	0
Titles in the 300s	4
Titles in the 200s	3
Titles in the 100s	46
First issues	**46**

300s

Detective Comics	**346**
Adventure Comics	339
Action Comics	**331**
Walt Disney's Comics & Stories	**303**

200s

March of Comics	284
Tom & Jerry Comics	227
Blackhawk	215

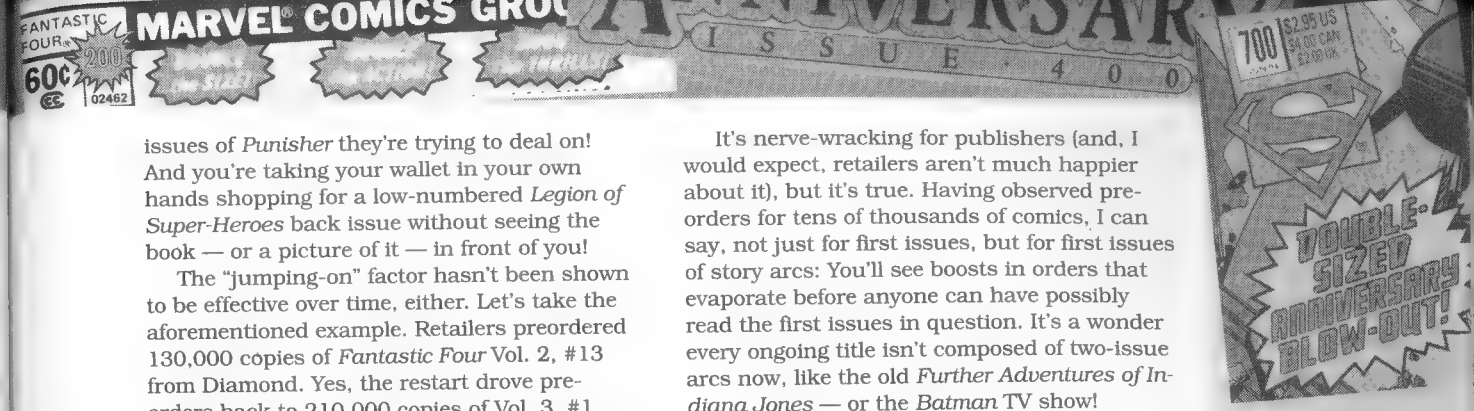
100s

Pep	188
Strange Adventures	183
Superman (1st Series)	**181**
Little Lulu	178
Batman	**177**
Laugh Comics	177
Sad Sack	172
Classics Illustrated	165
Mighty Mouse (Gold Key)	165
Blondie Comics	163
Our Army at War	161
Adventures into the Unknown	161
Archie	**160**
Wonder Woman (1st Series)	158
Flash (1st Series)	157
House of Mystery	155
Tarzan (Gold Key)	155
World's Finest Comics	154
Mutt & Jeff	148
Dagwood Comics	140
Strange Tales (1st Series)	139
Young Romance (DC)	138
Millie the Model Comics	133
Forbidden Worlds	131
Jughead (Vol. 1)	127
Kid Colt Outlaw	125
Superboy (1st Series)	125
Star Spangled War Stories	124
Patsy Walker	124
Journey into Mystery	123
Fightin' Navy	123
Archie's Girls Betty & Veronica	120
Girls' Love Stories	115
G.I. Combat	114
Girls' Romances	113
All-American Men of War	112
Secret Hearts	108
Adventures of the Big Boy	104
Mystery in Space	104
Donald Duck	**104**
Mickey Mouse	**104**
Patsy and Hedy	103
Little Dot	102
Bugs Bunny (Gold Key)	102
Tomahawk	101
Doom Patrol	100

Also...

Classics Illustrated Junior	570
Archie Giant Series Magazine	136

(Skipped straight from #35 to #136)



issues of *Punisher* they're trying to deal on! And you're taking your wallet in your own hands shopping for a low-numbered *Legion of Super-Heroes* back issue without seeing the book — or a picture of it — in front of you!

The "jumping-on" factor hasn't been shown to be effective over time, either. Let's take the aforementioned example. Retailers preordered 130,000 copies of *Fantastic Four* Vol. 2, #13 from Diamond. Yes, the restart drove preorders back to 210,000 copies of Vol. 3, #1. Not quite the more than double Marvel's pollsters were promised, but a big boost. How long do you think that boost held?

No time. *Literally.*

By #3 of the new series, Diamond's preorders were down to less than 122,000 — precisely, perhaps, where they would have been *without the restart.* Since retailers would have been ordering #3 before #1 hit the shelf, we can see that *they* didn't believe that any of the 80,000 "new readers" buying the #1 were jumping on to stay. That, or they figured that any jumping on would be replaced by those jumping *off.* Or, perhaps, they decided there really *weren't* 80,000 new readers for #1 — just existing buyers getting duplicates. Either way, the perceived benefit usually evaporates.

It's nerve-wracking for publishers (and, I would expect, retailers aren't much happier about it), but it's true. Having observed preorders for tens of thousands of comics, I can say, not just for first issues, but for first issues of story arcs: You'll see boosts in orders that evaporate before anyone can have possibly read the first issues in question. It's a wonder every ongoing title isn't composed of two-issue arcs now, like the old *Further Adventures of Indiana Jones* — or the *Batman* TV show!

It is *not* that readers do not "jump on" at these change issues. Some do. Kevin Smith's *Green Arrow* is an example of a title that *could* have taken its precursor's numbering (though it had been gone for a few years). It did wonderfully without it, but it probably would still have worked starting from #138. Because the *readers* are the ones who "jump on" — and aren't really the sort to be moved by the number, anyway. Regard Jim Lee's *Batman.* There may have been more sales to be had naming his first issue a Vol. 2, #1 than #608, but I'm not sure where you would have found them, if not through more multiple-copy sales. You likely wouldn't have found more *readers.*

And often forgotten in these changes is the built-in advantage ongoing series do have.

1970

The first of the Marvel modern legacy titles, *Fantastic Four,* passed the century mark, though *Incredible Hulk, Captain America,* and *Thor* "outnumbered it" by continuing the numbering of other titles.

Highest issue:	
***Detective* #406**	
Titles above #500	
Titles in the 400s	2
Titles in the 300s	3
Titles in the 200s	10
Titles in the 100s	47
First issues	**52**

400s

Detective Comics	**406**
Adventure Comics	400

300s

Action Comics	**394**
Walt Disney's Comics & Stories	**363**
March of Comics	352

200s

Tom & Jerry Comics	254
Pep	248
Laugh Comics	237
Superman (1st Series)	**231**
Batman	**227**
Strange Adventures	227
Our Army at War	226
Sad Sack	217
Archie	**205**
Flash (1st Series)	202

100s

World's Finest Comics	199
Little Lulu	198
Tarzan (Gold Key)	197
Millie the Model	193
Wonder Woman (1st Series)	191
House of Mystery	189
Blondie Comics	188
Jughead (Vol. 1)	187
Thor	183
Archie's Girls Betty & Veronica	180
Superboy (1st Series)	170
Young Romance (DC)	167
Adventures of the Big Boy	164
Girls' Romances	155
Archie's Jokebook Magazine	155
Girls' Romances	153
Star Spangled War Stories	153
Kid Colt Outlaw	151
Friendly Ghost Casper	148
Secret Hearts	148
G.I. Combat	146
Mad	139
Incredible Hulk	134
Superman's Pal, Jimmy Olsen	134
Little Dot	134
Donald Duck	**134**
Captain America	132
Bugs Bunny	132
Tomahawk	131
Heart Throbs	128
Our Fighting Forces	128
Mickey Mouse	**127**
Unexpected	122
Spooky	121
Falling in Love	121
Adventures of Jerry Lewis	121
Woody Woodpecker	114
Sweethearts (Vol. 2)	113
Dennis the Menace	111
Romantic Story	107
Superman's Girl Friend, Lois Lane	107
Popeye	105
Hot Rods and Racing Cars	105
Fantastic Four (Vol. 1)	**105**
Life with Archie	104
Hot Stuff, The Little Devil	100
Richie Rich	100

Also...

Archie Giant Series Magazine	178

(Had skipped 100 issues)

1975

A colossal 77 titles were in triple digits, although that number includes many romance and western titles that were coughing up blood. *Action* leapfrogged to the top after a bimonthly stretch in *Detective.*

Highest issue:	
***Action* #460**	
Titles above #500	
Titles in the 400s	5
Titles in the 300s	1
Titles in the 200s	22
Titles in the 100s	49
First issues	**103**

400s

Action Comics	**460**
Detective Comics	**454**
Adventure Comics	442
Walt Disney Comics & Stories	**423**
March of Comics	412

300s

Pep	308

200s

Laugh Comics	297
Superman (1st Series)	**294**
Tom & Jerry Comics	291
Our Army at War	287
Batman	**270**
Archie	**249**
Sad Sack	247
Jughead (Vol. 1)	245
Tarzan	244
Thor	242
Archie's Girls Betty & Veronica	240
Flash (1st Series)	238
House of Mystery	238
World's Finest Comics	234
Little Lulu	229
Adventures of the Big Boy	224
Wonder Woman (1st Series)	221
Blondie Comics	216
Archie's Jokebook Magazine	215
Superboy (1st Series)	213
Young Romance (DC)	208
Kid Colt Outlaw	201

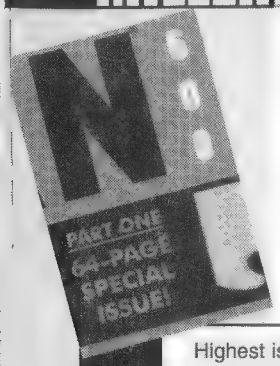
100s

Star Spangled War Stories	194
Incredible Hulk	194
Captain America	192
G.I. Combat	185
Strange Tales (1st Series)	183
Friendly Ghost, Casper	182
Mad	**179**
Superman Family	173
Unexpected	170
Bugs Bunny	168
Donald Duck	**167**
Fantastic Four (Vol. 1)	**165**
Life with Archie	164
Our Fighting Forces	162
Little Dot	162
Mickey Mouse	160
Amazing Spider-Man	**151**
Spooky	148
Woody Woodpecker	147
Dennis the Menace Bonus Magazine Series	147
Avengers	142
Dennis the Menace	141
Richie Rich	137
House of Secrets	135
Popeye	131
Hot Stuff, The Little Devil	131
Sgt. Fury	130
Rawhide Kid	130
Cracked	129
Daredevil	128
Two-Gun Kid	127
Fightin' Marines	126
Justice League of America	125
Uncle Scrooge	**124**
Brave and the Bold	123
Fightin' Army	121
Playful Little Audrey	119
Little Lotta	118
Young Love (DC)	118
Ghostly Tales	118
Sad Sack & The Sarge	116
I Love You	115
Billy the Kid	115
Beetle Bailey	113
Just Married	108
Little Archie	101
Archie Pals 'n' Gals	100
Turok, Son of Stone	100
Mad House	100

Also...

Archie Giant Series Magazine	241

600
$2.50
CAN $3.50
U.K. £1.00
MAY 88



First-issue customers are frequent customers, people who hit the comics shop often enough to actually place a *Previews* order. By contrast, Lee, Smith, and *any* creator coming into an ongoing series *starts* with a base of orders: The less-frequent customers who have standing orders on their accounts for every issue of a given series. It's hard to guess how many copies this accounts for — and it certainly doesn't equal the one-time burst of sales (like the 80,000 extra *Fantastic Four*s) that a #1 gives you. On the other hand, they don't require nearly the work and expenses that go into marketing a new first issue, either.

The Restoration. Since that 2000 low point, it will be seen, matters have improved. Gemstone revived several legacy titles. Marvel, which under Quesada had hidden "original numbers" in the art and then added "shadow

1980

Highest issue: ***Action* #514**

Titles above #500	1
Titles in the 400s	4
Titles in the 300s	9
Titles in the 200s	25
Titles in the 100s	40
First issues	20

500+

Action Comics	514

400s

Detective Comics	497
Walt Disney Comics & Stories	483
Adventure Comics	478
March of Comics	472

300s

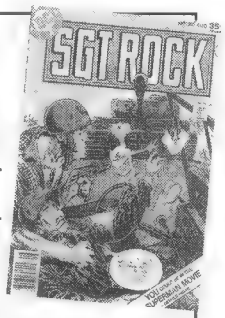
Pep	367
Laugh Comics	357
Superman (1st Series)	354
Sgt. Rock	347
Tom & Jerry Comics	332
Batman	330
Jughead (Vol. 1)	307
Thor	302
Archie's Girls Betty & Veronica	300

200s

Archie	299
Flash (1st Series)	292
House of Mystery	287
Adventures of the Big Boy	284
Sad Sack	277
Wonder Woman (1st Series)	274
Archie's Jokebook Magazine	273
Legion of Super-Heroes	270
World's Finest Comics	265
Little Lulu	261
Incredible Hulk	254
Captain America	252
Unknown Soldier	246
Fantastic Four (Vol. 1)	225
G.I. Combat	224
Donald Duck	224
Bugs Bunny	222
Life with Archie	219
Mad	219
Friendly Ghost, Casper	213
Amazing Spider-Man	211
Mickey Mouse	208
Unexpected	205
Avengers	202
Superman Family	202

A sign of respect for the past — or an industry running on fumes? The grayest line-up seen in this survey, 1980 saw only 20 new titles launched, versus 79 titles above #100! But many were from Gold Key, Charlton, and Harvey, which would be off the racks in 1985.

A number of new-but-not-really titles appear high on the 1980 list. Sgt. Rock adapted *Our Army at War*'s numbering, and *Unknown Soldier* took over *Star Spangled War Stories*.



100s

Richie Rich	197
Woody Woodpecker	191
Justice League of America	185
Uncle Scrooge	181
Cracked	174
Adventures of Mighty Mouse (Gold Key)	172
Brave and the Bold	169
Daredevil	167
Sgt. Fury	161
Spooky	161
Little Archie	161
Popeye	159
Hot Stuff, The Little Devil	157
Fightin' Marines	153
Fightin' Army	148
Sad Sack & The Sarge	146
Archie Pals 'n' Gals	146
Ghostly Tales	146
Iron Man (Vol. 1)	141
X-Men (1st Series)	140
Billy the Kid	139
Green Lantern (2nd Series)	135
Beetle Bailey	132
Daffy Duck	131
I Love You	130
Reggie and Me	126
Turok, Son of Stone	125
Archie and Me	124
Creepy	123
Marvel Tales (2nd Series)	122
Mad House	122
Conan the Barbarian	117
Eerie	116
Mystery in Space	114
Betty & Me	113
Tweety & Sylvester (2nd Series)	106
Richie Rich Millions	102
Devil Kids	102
Josie and The Pussycats	101
Marvel Team-Up	100

Also...

Archie Giant Series Magazine	500

(Skips yet again, not publishing issues #252-451!)

1985

500+

Action Comics	574
Detective Comics	557

400s

Superman (1st Series)	414
Pep	403
Sgt. Rock	407

300s

Laugh	392
Batman	390
Thor	362
Flash	350
Adventures of the Big Boy	344
Jughead (Vol. 1)	343
Archie's Girls Betty & Veronica	339
Archie	338
Tales of the Legion	330
Wonder Woman (1st Series)	328
World's Finest Comics	322
Incredible Hulk	314
Captain America	312

200s

Fantastic Four (Vol. 1)	285
G.I. Combat	280
Amazing Spider-Man	271
Avengers	262
Mad	259
Life with Archie	251
Justice League of America	245
Daredevil	225
Cracked	217
Iron Man (Vol. 1)	201
Uncanny X-Men	200

This is the world before the first major wave of legacy-title restarts. *Flash* had ended with #350 in October, to return in 1987 with a new #1. And while the older-title ranks had thinned with the departure of several publishers, the direct market made possible **155 new title launches**. Shape of things to come!

100s

Green Lantern (2nd Series)	195
Marvel Tales (2nd Series)	182
Archie Pals 'n' Gals	178
Conan the Barbarian	177
Archie and Me	154
Defenders	150
Betty & Me	148
Creepy	146
Everything's Archie	120
Power Man and Iron Fist	120
Savage Sword of Conan	119
Spectacular Spider-Man	109
Heavy Metal	106
Archie at Riverdale High	106
Archie's TV Laugh-Out	104
Star Wars	102
Warlord	100

Also...

Archie Giant Series Magazine	555

(Really, more like #255)

Highest issue: ***Action* #574**

Titles above #500	2
Titles in the 400s	3
Titles in the 300s	13
Titles in the 200s	11
Titles in the 100s	17
First issues	155

1990

500+

Action Comics	660
Detective Comics	624
Walt Disney Comics & Stories	554

400s

Adventures of Superman	473
Batman	457
Thor	427

300s

Adventures of the Big Boy	399
Archie	383
Captain America	380
Incredible Hulk	376
Fantastic Four (Vol. 1)	347
Amazing Spider-Man	342
Avengers	327

200s

Mad	295
Daredevil	287
Life with Archie	281
Donald Duck	279
Uncanny X-Men	271
Iron Man (Vol. 1)	263
Cracked	259
Casper the Friendly Ghost (2nd Series)	259
Mickey Mouse	256
Richie Rich	253
Uncle Scrooge	240
Marvel Tales (2nd Series)	244
Conan the Barbarian	239
Archie Pals 'n' Gals	219

DC relaunched *Flash* and *Green Lantern*, and *Superman* became *Adventures of Superman*. Archie lost its *Pep*. Look how the "junior class" has thinned: More titles in the 200s than in the 100s. It's partly the harvest from the famine of title launches seen above in 1980.

Highest issue: ***Action* #660**

Titles above #500	3
Titles in the 400s	3
Titles in the 300s	7
Titles in the 200s	14
Titles in the 100s	12
First issues	282

100s

Betty & Me	187
Savage Sword of Conan	180
Hot Stuff, the Little Devil	176
Spectacular Spider-Man	171
Everything's Archie	152
Cerebus	141
Heavy Metal	131
G.I. Joe A Real American Hero	107
Archie Digest Magazine	103
Swamp Thing (2nd Series)	102
Jughead with Archie Digest Magazine	101
Baby Huey the Baby Giant	100

Also...

Archie Giant Series Magazine	616

(Really, more like #316)

numbers" next to the "new" ones, fully restored two titles to their original numbering, not counting the re-restarted *Avengers*.

And there are more easy prospects for restoring legacies, if publishers are so inclined. *Tales to Astonish*/*Incredible Hulk* has but a single detour into another volume. *Avengers*, now into a third diversion from its original numbering, could possibly return to its original course without confusion, if it's done soon.

Is there a point at which it's "too late" to return to the original, legacy numbering? I think so. If tracing the title's legacy becomes so convoluted that it's confusing even for the archivists, then there's a problem. *Captain America* has undergone so many restarts that it's on the cusp of *Punisher*-dom — you need a calculator and a CPA to figure out what issue the series "would" have been on. *Iron Man* is in danger of that, too.

And publishers are going to be less interested, if a century mark — read as, sales opportunity — is missed on the original numbering in the interim. *Fantastic Four* and *Amazing Spider-Man* missed no milestones during their restarted numbering — and coming back for #500s made financial sense. *Iron Man*, by contrast, missed its #400 while in Volume 3 and has a long way to go before #500.

But there really isn't much reason not to address the numbering of the many same-title Archie restarts, for example. *Betty and Veronica*, by rights, should be up to #559 — just four issues behind *Archie*. That's girl power for ya.

A possible opportunity even exists for something like *Looney Tunes*, where the numbering really isn't of any consequence to future sales and Warner Bros. has had consistent ownership of the characters. *Tarzan* kept its numbering from Dell to Gold Key to DC — and, while Gold Key and DC both restarted *Looney Tunes*, DC has, I believe, clear claim to declare next month's *Looney Tunes* #134 to be #427 if it so chooses, retroactively considering its and Gold Key's previous runs to have been shadow-numbered.

1995

500+

Action Comics	**716**
Detective Comics	**692**
Walt Disney Comics & Stories	**600**
Adventures of Superman	**530**
Batman	**525**

400s

Thor	493
Adventures of the Big Boy	458
Captain America	446
Archie	**442**
Incredible Hulk	436
Fantastic Four (Vol. 1)	**407**
Amazing Spider-Man	**406**

300s

Avengers	393
Daredevil	347
Mad	**341**
Uncanny X-Men	**327**
Iron Man (Vol. 1)	323
Cracked	304

200s

Uncle Scrooge	**295**
Donald Duck	**293**
Spectacular Spider-Man	229
Cerebus	201

851 first issues? Yes, or thereabouts! In the meantime, Archie had restarted just about everything but *Archie* — and the Harvey titles that had returned temporarily were gone again.

100s

Heavy Metal	161
Swamp Thing (Vol. 3)	161
Archie Digest Magazine	137
New Titans	128
Jughead with Archie Digest Magazine	125
Laugh Digest Magazine	124
X-Factor	117
Silver Surfer (Vol. 3)	111
Mad Super Special	108
Flash (2nd Series)	108
Superman (2nd Series)	107
Justice League America	106
Dark Horse Presents	104
Wonder Woman (Vol. 2)	104
Green Arrow	103
Archie... Archie Andrews, Where Are You? Digest Magazine	103

Also...

Comics Revue	117

(Strip collection magazine)

Highest issue: ***Action* #716**

Titles above #500	5
Titles in the 400s	7
Titles in the 300s	6
Titles in the 200s	4
Titles in the 100s	16
First issues	**851**

2000

500+

Action Comics	**772**
Detective Comics	**751**
Adventures of Superman	**585**
Batman	**584**
Archie	**502**
Big Boy	502

400s

Mad	**400**

300s

Uncanny X-Men	**387**
Cracked	350

200s

Cerebus	264

At the bottom of the comics recession, a wasteland for legacy titles. Marvel had restarted so many series that the next title after *Uncanny X-Men*, at #387, was Wolverine, at #157 — making it look as if it hadn't started a series from 1963 to 1988!

Highest issue: ***Action* #772**

Titles above #500	6
Titles in the 400s	1
Titles in the 300s	2
Titles in the 200s	1
Titles in the 100s	23
First issues	**601**

100s

Heavy Metal	191
Archie Digest Magazine	175
Flash (Vol. 2)	167
Superman (Vol. 2)	163
Wonder Woman (Vol. 2)	163
Jughead with Archie Digest	161
Laugh Digest Magazine	161
Wolverine	157
Dark Horse Presents	157
Hellblazer	155
Betty & Veronica (Vol. 2)	154
Batman: Legends of the Dark Knight	136
Archie's Pal Jughead (Vol. 2)	132
Green Lantern (3rd Series)	131
Cracked Collector's Edition	125
Archie's Double Digest Magazine	120
Betty & Veronica Digest Magazine	116
X-Force	109
Superman: The Man of Steel	107
Femforce	110
Veronica	106
Spawn	101
X-Men (2nd Series)	101

Also...

Comics Revue	178

(Strip collection magazine)

2005

For those who value legacy titles, a little relief. Gemstone picks up the Disney titles, and Marvel restores numbering on *Amazing Spider-Man* and *Fantastic Four* (while going the opposite way in canning *Avengers*). For 2006, *Adventures of Superman* becomes *Superman* again with #650 — though Volume 2s of *Superman*, *Wonder Woman*, and *Flash* will end.

What's interesting is the variety of titles now in the 100s range: Marvel and DC only account for six of them!

500+

Action Comics	**833**
Detective Comics	**812**
Walt Disney's Comics & Stories	**664**
Batman	**646**
Adventures of Superman	**645**
Archie	**563**
Fantastic Four	**532**
Amazing Spider-Man	**525**
Big Boy	**521**

400s

Uncanny X-Men	**465**
Mad	**459**

300s

Uncle Scrooge	**349**
Donald Duck and Friends	**335**

200s

Mickey Mouse and Friends	**284**
Flash (Vol. 2)	227
Archie Digest Magazine	224
Wonder Woman (Vol. 2)	222
Superman (Vol. 2)	222
Hellblazer	213
Betty and Veronica (Vol. 2)	212

100s

Batman: Legends of the Dark Knight	196
X-Men (2nd Series)	**176**
Archie's Pal Jughead (Vol. 2)	169
Veronica	165
Archie's Double Digest	165
Betty & Veronica Digest	160
Furrlough	155
Sonic the Hedgehog	154
Elvira, Mistress of the Dark	152
Betty	151
Spawn	150
Robin	143
Ninja High School	134
Femforce	133
Looney Tunes (DC)	131
Savage Dragon	121
JLA	119
Jughead's Double Digest	118
Simpsons Comics	112
Knights of the Dinner Table	110
Blade of the Immortal	106
Scooby-Doo (DC)	102

Also...

Comics Revue	220s
Cracked (if it returns)	300s
Heavy Metal (removed its ordinal numbering)	

Highest issue: ***Action* #833**

Titles above #500	9
Titles in the 400s	2
Titles in the 300s	2
Titles in the 200s	7
Titles in the 100s	22
First issues	**500-550**

In a cool numbering trick, DC is giving the *Superman* numbering it gave *Adventures of Superman* in the Byrne era back to *Superman* with #650, making one title from two.

Now let's see if Marvel picks the same month to merge Shellhead and Cap back into *Tales of Suspense* #564...

This sort of thing can go too far, of course. I don't think you can "make" a legacy title out of a *Star Trek*, *Star Wars*, or *Scooby-Doo* just by numbering it that way. And, while the continued numbering given to the Disney titles feels legitimate, I can't see fans willing to recognize the lineage of just anything. A recent Sad Sack trade paperback called itself, perhaps jokingly, *Sad Sack* #294. As a comics series, yes — but, as a single trade, it probably doesn't wash.

But it can be done — *if* publishers consider maintaining legacy titles a priority. And clearly, some do. The shadow-numbering and moves with *Amazing* and *Fantastic* show Marvel's heart's in the right place. Gemstone's surely is, too. And, moments ago, I learned that DC was giving the *Superman* numbering handed over to *Adventures of Superman* long ago back to *Superman*, essentially fusing both titles with March's #650 — and I had to delete a paragraph above suggesting solutions for giving Supes back his big numbers. (I had been about to suggest fissioning the high numbering to both titles rather than fusing the two into one — but this is certainly cleaner, from an archivist's perspective.) Here's hoping DC will go further in that direction: Given its announcements that the second volumes of *Wonder Woman* and *Flash* will be ending with #226 and #230 respectively, their inevitable *returns* could easily be numbered #555 and #580, provided that DC is willing to forego that first-issue boost...

Why it's important. Back in the 1999 article, Brevoort said that if people are put off by a series because of a number on the cover, then they're reading the comics for the wrong reason in the first place. I won't disagree with that. The story is most important thing, and that ought to sell the comic book.

It's just not the *only* important thing.

Here we have what is, besides jazz and NASCAR advertising decals, one of the few art forms America can lay significant birthing rights to. There is something to be gained in promoting that fact. In trading off our sweat equity, so to speak.

Superman comics, Spider-Man comics, Mickey Mouse comics — are not sold by their stories alone, nor by the marketing their publishers do for them. They're also sold by the *billions* of dollars in name recognition and advertising those characters have built up over the years. A portion of that came from us, from comics. It's ours. We should be loud about that. A kid who picks up an *Uncle Scrooge* today doesn't think, "Well, this must have been inspired by those *Duck Tales* reruns. This *came* from comics." Maybe he thinks, "Geez, there are 350 more of these things." And, if we're lucky, he decides to check 'em out. And *that* sells him the next 350 issues.

Maybe.

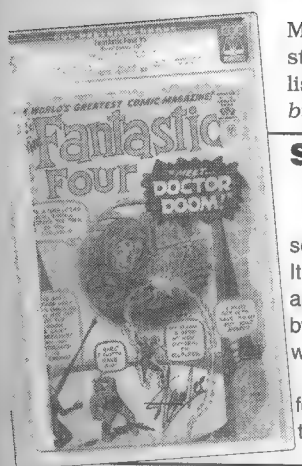
It's shorthand for history. It can communicate quality and competence, too. How many people came on board *Cerebus* later on just because its longevity stood for something — as a stamp of approval of some kind? It's why, though Maggie and crew here faced that renumbering decision a couple of times with ***CBG***, it wasn't given a second thought either time. Because, while ***CBG*** turns 35 in a few weeks, they don't even need to tell you about it (though they will, anyway). You can see the experience and the history when you're inside — but this is also one of those occasions when you *can* tell the book by its cover. "One thousand, six hundred, fourteen issues ... well, they must not be complete idiots!"

So here's an appeal to you budding comics publishers out there. Say your series not only survives, but thrives — and you, yourself, have a legacy title one day. Restart creatively as you please, but think hard about doing that numeric restart just to get the one-time sales boost. Because it won't be doing you any good within a year — and, in fact, it may put off your long-timers who prize your comics and want to keep them straight, both mentally and physically. And not a few newcomers will think that you, too, just arrived on the scene.

It's just a number, right? It couldn't hurt...

JOHN JACKSON MILLER is a writer of comics including the new ***Star Wars: Knights of the Old Republic***, which will be started at #1, his pleas to adopt the numbering of ***Hi-School Romance*** having fallen on sensibly deaf ears. He's also the co-author of the ***CBG Standard Catalog of Comic Books, Fourth Edition***, on sale now.

Visit him at ***www.cbgxtra.com***, drop him a line at ***ohso@krause.com*** and visit his site at **www.farawaypress.com**!



Support ACTOR — and own the rattiest comic Stan slabbed!

You read about it here in ***CBG*** #1605 — and now, the time has arrived!

The worst-condition issue ever to come from the personal collection of Stan Lee has been in my possession too long — now, someone else must bear the burden of holding this, the cosmic fandom nexus. It's *Fantastic Four* Vol. 1, #5, graded 0.5 (Poor) with Slight Amateur Restoration and signed by Stan Lee, auctioned to me a couple of Christmases ago by Heritage. The first appearance of Doctor Doom, signed by the author from his personal collection — but with just about every flaw ever known to the hobby — with Marvel chipping going in half an inch, a taped spine, marker color touches, and more.

Now, just in time for the holidays, check eBay the week of Dec. 15-22 for my auction — search sellers for "farawaypress" or check **CBGXtra.com** for the link. All proceeds go to ACTOR, a non-profit organization devoted to assisting comics creators. Bid — and help support our hobby's heritage!

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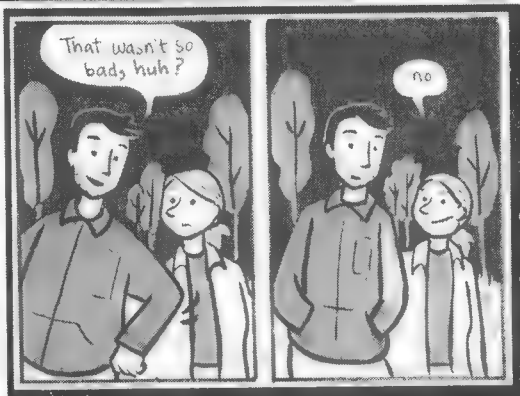


Catherine Hannah
Winter Beard
crappyredfire@yahoo.com

Melody Shickley
In the Hands of Boys
www.melodyshickley.com

There's this girl...
She's in my class at school- I think she kinda likes me.
I mean, she's always laughing at my jokes and smiling at me all the time... It's kinda weird.

Lance Christian Hanson
Don't Cry
lancehansen1@hotmail.com

Ben Thompson
Husk
benthompson79@hotmail.com

Art by Flint Henry

Class is in session!

Comic-book writing: Beaulogy 101

by **BEAU SMITH**

I admire the working writer for sharing his thoughts with the aspiring writer. It shows that there is kindness involved and, in my case, it comes down to me being confident enough in my own work that I don't fear this up and comer being a better writer than me and taking my job.

It seems that every time I find a bar stool that fits my butt like a well-worn glove and a bartender who slides me my cold beer at just the right angle, I get some guy tapping me on the shoulder and asking me how he can break into comics as a writer.

Your first reaction is like that of a plumber fixing someone's busted sink and having another plumber enter and ask you how he can learn your job and then take it away from you.

Think about it. That's pretty much what it's like.

It's a screwed-up scene but it happens all the time. The reason it's so weird in comic books is that, as with screenwriting or playing quarterback in the NFL, there aren't many people who get to do it. There are only a few openings in that kind of work. So why would a budding writer ask another writer how to do the job?

Human nature, I figure.

I admire that person for at least knowing what he wants and taking the Point A to Point B, straight-line approach to it.

To be honest, I admire the working writer for sharing his thoughts with the aspiring writer. It shows that there is kindness involved and, in my case, it comes down to me being confident enough in my own work that I don't fear this up and comer being a better writer than me and taking my job. Maybe that's risky, but so is the lottery.

Working comic-book artists do it all the time. At conventions, they are always more than happy to look over somebody's art and give 'em a critique. I've seen some cases where the new guy is so good the working artist hauls the new guy over to meet the editor or publisher right then. Usually, an editor or publisher can get a pretty good scope on a guy's art within seconds of looking at it.

That doesn't hold true for writers.

It takes time to read a script. Trust me: Not many have or want to take the time to read someone else's script. It's what they do for a living and you're asking them to do it free. Do you engage in that with your job?

So it makes it even tougher to get a writing job in comics. Make sure you understand I'm talking about "cold calls" and not networking through other people you know in the business. I'm talking about John Doe the writer in Sandstone, Iowa, who wants to write comics and isn't connected to New York, Los Angeles, or Jimmy Palmiotti.

One of my suggestions to keep someone from placing the heel of his hand against your forehead and shoving real hard is to give him just a few pages of script that you've written. I'm not talking 45 to 110 pages; I mean five or six.

Ask if he would mind checking the format

Page One

EXT. NIGHT. ROOF TOP OF A SKYSCAPER.

1 An athletic man dressed in black stealth clothing, black ski mask, is running across the roof top. He has a cylinder strapped across his back. This is the kind of cylinder that you would carry blue prints or artwork.

THIEF: (Panting) This has gotta work ... has to work.

2 A high tech chopper now appears coming down near the roof. There is a spotlight shinning down from the open bay door trying to focus in on the running thief. There is a flexible ladder starting to swing down from the chopper.

THIEF: (Panting) I'm coming ... I'm coming ...

3 The thief's gloved hand is reaching out to the fluttering ladder rung almost touching it.

THIEF: (Panting) Yes ... yes ...

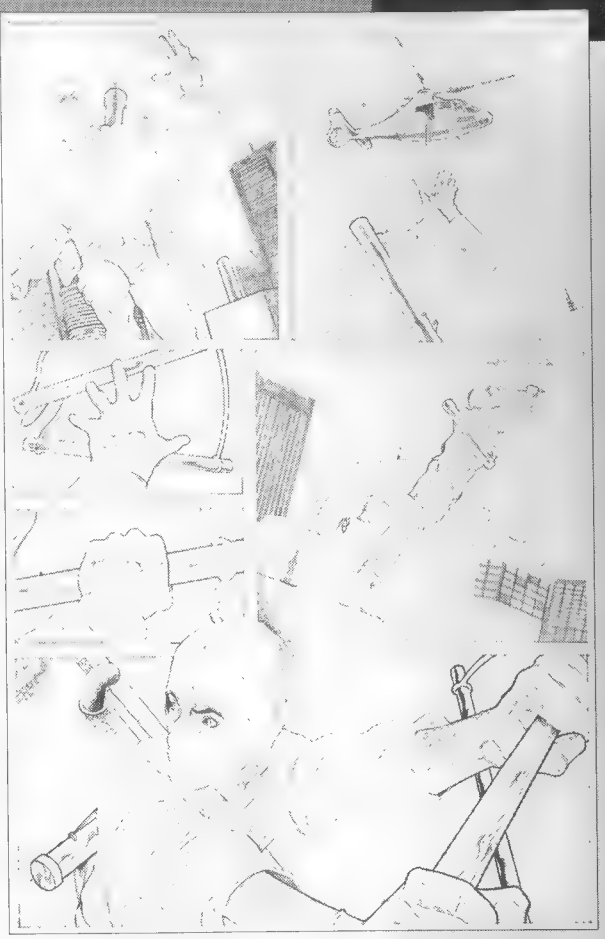
4 The thief grabs the ladder rung.

THIEF: YES!

5 The thief's heels are skipping across the last of the roof top as the chopper begins its pull away from the roof.

6 Tight shot of the thief as his head is turned looking back over the roof top. There is a look of disappointment on his face, like a kid caught with his hand in the cookie jar by his mother.

THIEF: NO!



***Above: The first page of script by Beau and art by Jorge Correa Jr., from the upcoming series* Molly McKenzie: Agent of Danger.**

of your script. By that I mean: Does it *look* like a comic-book script? In sales we call this getting your foot in the door before they can close it.

To be honest, checking format should just take a glance or two, and a writer can pretty much size it up. Yeah, there are different variations on the same form, but they all equal the same result.

What's important is that, most of the time, they will see that you only have a few pages and not a notebook. That works in your favor. That's one wall of defense that you've made it over.

Once they get it in their hands, you wanna make sure they keep it in their hands. If they glance at it and say it's OK and then hand it back to you, tell them to keep it. Tell 'em you've got plenty. After all, with its just being a few pages, they can't give you that old "*I've got so much luggage to carry I don't have room.*" Line. If they don't really want it and tell you so, at least they are being honest and you know to move on. The truth hurts but it won't waste your time.

If somehow you manage to charm this person with your Jimmy Stewart homespun ways or your Sofia Vergara-like body, you can then begin to ask them what they think of it. Even if they are just "being nice," use those few moments to get useful information from this 10-minute meeting of creative minds. What you don't get in quality time you'll be able to get in volume by talking to more writers.

Backing up a bit, I might add that it will really help your case if you make sure the script pages that you have use are excellently written and seduce them to wanna read more. Do that in the first page. It's even better if you can pull it off in the first paragraph. The best is if you can do it in the first sentence.

I know that may seem like asking the impossible, but, if you're a good writer and really want to do this for a living, you'll work hard on these first few pages, because they may be what, not only breaks down the door of writing comics, but gets you in naked and in bed with this business.

If you can grab readers by the hair and press their eyeballs smack against the glass of your words, then you might have a chance of getting their attention for the rest of the pages. Make them want to know where this goes. Make them want you to prove that this first page is not a fluke. Prove you've got the goods to back up a most interesting opening. Make them so interested in your little friends named Who, What, and Where that they will ask "Where's the rest?"

Also remember that a comic book is a visual format. As much as some writers today like to think they are writing movies with their

comics, if you pace a comic book with a film, you will end up with a lot of talking heads and dense dialogue that would work better as a screenplay or novel. In that case, write a screenplay or a novel. Comic-book writing is a fine balancing act of words and pictures. Those that do it well are seamless and have you from the start. Those that are not as good leave you bored or you just leave them.

Bouncing dialogue works in wonderful ways with film. In comics, when you do it too much, you leave the reader wanting signposts to keep them on the trail of word balloons. This is where a really good editor needs to be able to pull up the leather on writers, so they don't confuse the readers and give them whiplash.

Never think you are *that* clever. I've seen too many comic-book writers watch a movie and then try to emulate that film in a comic book. I remember when *Pulp Fiction* came out. It not only caused a huge buzz in films but it did the same thing in comics. We saw a huge amount of *Pulp Fiction* knock-offs spew out from the publishers. It was the same in films. Everyone was trying to do their version of the Tarantino film. It's happened before and probably won't end any time soon.

We saw it happen with *Star Wars*, *Rambo*, and John Woo films. Once something is a hit, the copycats begin.

When the copycats come out, they forget one important thing: It's been done. It's like a lovely plate of pasta with grilled chicken. The first night, it's a wonderful dinner. The second night, it's just warmed-up leftovers.

When the copycats come out, they forget one important thing: It's been done. It's like a lovely plate of pasta with grilled chicken. The first night, it's a wonderful dinner. The second night, it's just warmed-up leftovers.

If you don't have an original thought, make the one you're copying your own. Give it a slant that takes it a little further. Give it a twist that it doesn't already have. Build on it.

When doing your first few pages, keep the text light. There's nothing that will turn off a reader of scripts faster than a block of text that looks as if it's heavy enough to be under the hood of a truck.

Keep the descriptive panels short and the dialogue shorter. Make those first few pages easy to read. Play Sammy Hagar's song "I Can't Drive 55" going in the background, if you have to. You want readers to feel as if they are in a sports car with the top down, not a truck with a snowplow.

Remember — white space can be your friend.

Style is so important here. It will be style that holds on to your readers and makes them want to continue this journey that you are asking them to go on. Even though I am telling you to use sparse descriptions and short bursts of dialogue, you must inject style into your choice of words and actions — so that you are efficient with words, but at the same time making them carry impact.

Anyone can put words together, but a real writer adds a style to the words to make them mean something.

Your first five to six pages have to snare the reader. Even though it sounds as if you have it easy when I tell you not to write a lot of text, it actually makes you work *harder*, because now you have to write smart and use your creative skills to set your story, characters, and scene apart.

This is where we separate the comic-book reader from the comic-book writer. There are lots of people who work in comics who think they can write: the reader, the inker, the colorist, the promotions guy, the head of marketing, and the guy who loads the comics on to the trucks. They know the format. They know how the mechanics work. But, if they don't have anything to say, then they're just going through the motions without a payoff for anyone.

The cliché goes "*Time is money.*" If you're wanting to be a comic-book writer, then you have to keep that cliché pasted to the front of your computer. Because the clock ticks fast when someone is reading your script. You better give 'em a payoff. If you don't seduce 'em and make 'em want more, then you've struck out before your butt ever gets off the bench.

You've gotta make your first impression count. It may be the only one you'll get. Practice doing those eight pages of script. Make that your goal. You'll be surprised at how easy the rest of the story becomes when you nail the opening. Study other comics. See if they capture you in the first few pages. Watch films to see what ones grab you at the beginning and don't let go of you until they are done with you 90 minutes later.

There most certainly *is* a craft to writing comic books. Don't let anyone tell you different. It's not easy, but, then, neither is true love. Like true love, if you want it bad enough, you'll work hard on it.

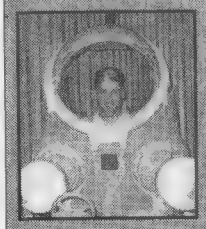
So next time you see me at the bar having a beer and you wanna know how to be a comic-book writer, don't take it personal when I snarl and ignore ya. Just read this column and leave me alone.

Better yet, pay for my beer.

BEAU SMITH invites questions, answers, thoughts or wonderful items of worth to The Flying Fist Ranch, P.O. Box 706, Ceredo, WV 25507. E-mail Beau at ***beau@flyingfistranch.com*** or visit his website: ***www.flyingfistranch.com***

Column © 2005 Beau Smith

Learn to be a Great Trader



"Reviews are great to find something new to read. Classifieds are good for trading comics."

Mike O., Virginia

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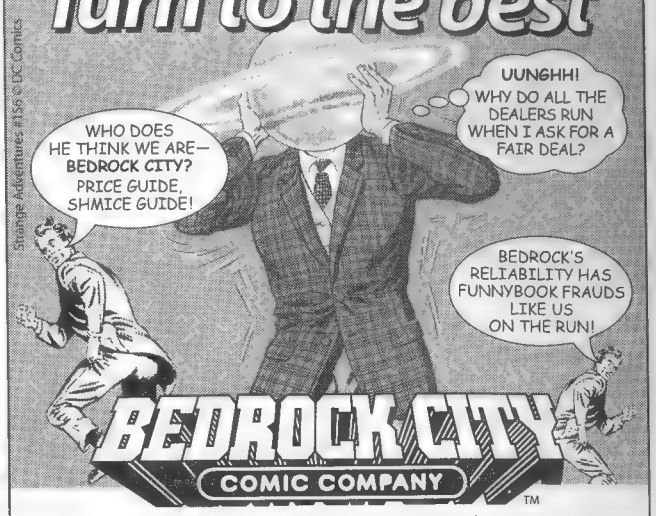
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Originality is a welcome challenge

Finding creativity

by **TONY ISABELLA**

"... AND THE DARN ANTS KEPT CARRYING THEM AWAY, CRUMB BY CRUMB, UNTIL THEY WERE ALL GONE. THAT'S MY OPINION."

"Any business arrangement that is not profitable to the other person will in the end prove unprofitable for you. The bargain that yields mutual satisfaction is the only one that is apt to be repeated."

— Bertie Charles Forbes, founder of* Forbes *magazine

Coming up with new questions every week is often challenging. There have been weeks when, unable to come up with questions which were remotely interesting, I just go for laughs.

One of the fun things I do on my *Tony's Online Tips* website (*www.worldfamous-comics.com/tony*) is create and post weekly questions for the balloting entertainment of my readers. Everyone loves to vote — unless it's on something boring like, oh, I don't know, the candidates and issues that determine the future of our communities and our country and our world and ...

Coming up with new questions every week is often challenging. There have been weeks when, unable to come up with questions which were remotely interesting, I just go for laughs. One such question went something like this:

Comic books?! Do they still make those things?! Choose one of these possible responses.

The choices were:

Betty's way hotter than Veronica.
I had a crush on Lynda Carter.
I had the first Superman comic book.
I had the first Spider-Man comic book.
I had the first Spawn comic book.
I hear chicks dig the Sandman.
"I'm Batman!"
I outgrew them when I discovered ***Star Wars****.*
I sold mine to buy this fabulous yacht.
I thought they banned them to end juvenile delinquency. How's that working out?
I thought they killed Superman.
Lynda Carter has a restraining order against me.
My mom threw mine away.
Only in Japan.
Remember when they cost a nickel?
Remember when they cost a dime?
Remember when they cost 12¢?
Three dollars for this?!
Wanna see my collection, baby?
Yes, but only for sale on eBay.

Truthfully, I don't often run into people who don't know that they still make comic books. The movies, the cartoons, the graphic novel and manga sections in bookstores: They have, at the very least, increased the average person's recognition that comics still exist, even if they're not as the person remembers them.

The question got the laughs it intended. I declined to pick any of the choices myself but I did express my dismay that I had to sit 500 feet away from the screen when I went to see *Sky High* at the movie theater.

The choice that got the most votes (22.58%) was *"Three dollars for this?!"* I wasn't surprised.

Some time back, I started considering "bang for your bucks" as one of my reviewing measures. Over the years, I've received complaints about this from the odd creator or publisher, but readers appreciate that admittedly subjective information. I'll hold a DC or a Marvel to a more strict "bang" determination than I do smaller publishers, but I think the principle holds up pretty well most of the time. You seem to agree.

Some price points don't concern me at all. I see little difference between $2.50, $2.75, $2.99, or $3 for the traditional comics format, though I never bought into the whole "$2.99 is more attractive to the customer than $3" thing. Does anyone out there know anyone who doesn't think a $2.99 comic book costs three bucks?

If an extra penny or 50¢ helps keeps a comic book I enjoy more profitable for its creators and publisher, I'm completely down with that. However, my mail confirms my belief that "bang for bucks" is very important to my readers.

Hank Ketcham's Complete Dennis the Menace
by Hank Ketcham

With its publication of *Hank Ketcham's Complete Dennis the Menace: 1951-1952* ($24.95), Fantagraphics Books further establishes itself as the gold standard for comic-strip collections and proves its *Complete Peanuts* series is no fluke. Ketcham is no Charles M. Schulz, but neither is Schulz Ketcham. Though their features made their debuts during the same era and starred children, these creators each brought something new and wonderful to the newspaper comics pages.

The kids in *Peanuts* are kids with adult sensibilities — not yet fully formed adult sensibilities but there, nonetheless. Dennis is all-kid and more likely to be the instigator of the chaos erupting around him. Schulz wove his deceptively simple lines through his multi-panel strips; Ketchum brought to his single-panel feature all the craft and refinements of his magazine cartoons. Despite these obvious differences in approach, Dennis and the *Peanuts* kids belong side by side. Growing up, I had all of them in my neighborhood and I'd wager my experience was far from unique.

Complete Dennis is as beautifully made as the *Peanuts* books. Its nearly square approximately 6x6-inch dimensions make it a joy to hold and read, despite the weight of its hardcover cover and some 600 interior pages. Jacob Cover did an outstanding job designing this initial volume, which is every bit as stunning as the award-winning *Peanuts* volumes.

Patrick McDonnell, whose *Mutts* is a contemporary comic-strip classic, gets the book started with a brief foreword, followed by an informative and perceptive introduction by Brian Walker, who has worked on *Beetle Bailey, Hi and Lois*, and other strips and written several books on cartoon art. As opening acts, these text pieces are swell, but it's the page after page of Ketcham's *Dennis* panels that make this book another must-have.

Dennis is at his untamed best in these first two years of his comics life. If he lived next door to me, I'd make Mr. Wilson look like Mr. Rogers. But, since he doesn't live next door to me, I'm able to smile — and frequently laugh out loud — at Ketcham's exactly tuned comedy.

Hank Ketcham's Complete Dennis the Menace: 1951-1952 earns six out of five Tonys. Yeah, that will annoy my editors — "Quick, Brent, we need another grinning idiot head!" — but, every now and then, I review a book so good that I have to break my own rules for it. This is one of those times.

www.fantagraphics.com

Fell
by Warren Ellis and Ben Templesmith

Warren Ellis likes to test the market. Teamed with artist Ben Templesmith and Image Comics, he is currently doing this with *Fell* ($1.95), a kick-ass title about a detective transferred from the city's major crimes unit to the woefully understaffed homicide unit of Snowtown. When Richard Fell reports for duty, his lieutenant describes the precinct as being "miles from anywhere, colder than Eskimo nipples, and if you breathe in, you die."

Ellis and Templesmith enforce the claustrophobic atmosphere of Snowtown from the get-go, utilizing a nine-panel grid to present a complete story in 16 pages. As for characters and crimes, conjure up the weirdest storylines from *Hill Street Blues* and *NYPD Blue* and you won't be far off the mark. That Fell works solo adds to each tale's intensity; there are no loyal partners or supportive bosses to back his moves.

Each issue of *Fell* is 24 pages, counting covers. In addition to the cover and story, Ellis delivers five pages of text — "Back Matter" — which will eventually become the title's letters column.

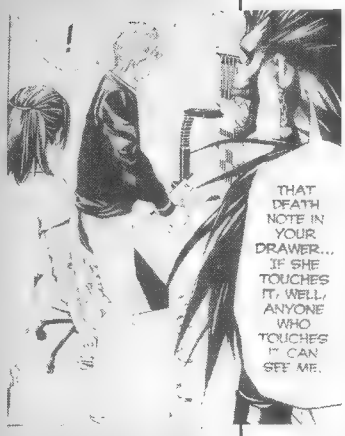
That adds up to 21 pages of solid entertainment, about what you get in comics costing a buck more.

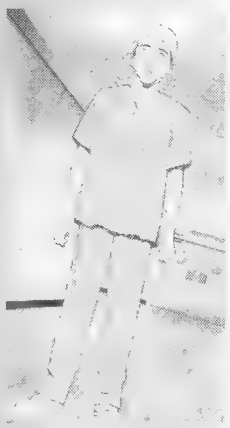
The writing is superb and the art equally so. These first two issues are must-have comics in my book and that's why they earn the full five out of five Tonys.

www.imagecomics.com

Death Note and *Monster*

by Tsugumi Ohba and Noaki Urasawa





Viz sent me preview copies of two intriguing new manga titles: *Death Note* ($7.99) and *Monster* ($9.99). One is spiffy supernatural spookiness, and the other is down-to-Earth scary, but they share the theme of power and its abuses.

Death Note starts when the notebook of the title is dropped by a demonic visitor to our world and ends up in the hands of a genius teen-ager. If your name is written in the notebook, you die. If no details are written down, you die of a heart attack. But whoever holds the notebook can specify time and means of death and that's when and how the person will die.

Written by Tsugumi Ohba with art by Taekshi Obata, the first volume introduces the characters, premise, and rules. The genius teen-ager is Light Yagami, bored out of his mind from his simple (to him) schoolwork. Seizing the challenges and opportunities provided by the notebook, the lad brings death to vile criminals, but soon crosses even that dubious moral line as he engages in a battle of wits with a mysterious detective known only as "L." Since the teen doesn't know who "L" is or what he really looks like, he can't use the book against him. Additionally, though the notebook comes with rules by which the equally bored demon who "dropped" it must abide, the more Light uses it, the greater the chance he will forfeit what remains of his humanity.

Death Note is part of Viz's Shonen Jump Advanced imprint and rated for teen and older readers. A compelling merger of the crime and supernatural genres, it earns four Tonys.

The first volume of *Noaki Urasawa's Monster* combines medical drama, soap opera, and murder most deadly. Dr. Kenzo Tenma is a supremely skilled young surgeon who has come to Germany from his native Japan. He's the fair-haired lad of the legendary hospital at which he works until the fateful day when he must choose between his ethics as a doctor and what will increase the power and wealth of the hospital.

Previously faced with this choice, he operated on a person of importance instead of the common family man who was first in line. The family man died and the choice haunted Tenma. This time, the young doctor chooses to operate on a badly injured boy over the town mayor. The mayor dies on the operating table and it appears Tenma's career dreams are dead as well.

Or perhaps not. Tenma's ethics, noble though they were, may have set something evil loose on the world. No supernatural threat this. Just a clever individual as skilled at assassination as the doctor is at surgery and whose murders have sometimes moved Tenma's career forward.

The first volume of *Monster* actually ends on a satisfying if tragic note. However, what little I've learned of what comes next has me eager for the second and subsequent volumes. This could end up being one of my favorite manga series.

Noaki Urasawa's Monster is from Viz's Editor's Choice imprint and rated for teens and older readers. It earns the full five out of five Tonys.

www.viz.com

Giant Monster

by Wteve Niles and Nat Jones

I probably should wait until the second and concluding issue of *Giant Monster* (Boom! Studios, $6.99) finds its way into my hot little hands, but I had so much fun reading this first issue that I couldn't wait to recommend it. Writer Steve Niles and artist Nat Jones took me back to the days when my reluctant parents would let me stay up late on Friday evenings to watch the sometimes classic and sometimes cheesy films hosted by the incomparable "Ghoulardi," also known as the legendary Ernie Anderson.

Space is the place where an astronaut meets some sort of alien-fungus-thing and returns to Earth a vastly different man, if you can even call him a man. The new creature is hungry, and the world is its all-you-can-eat buffet. Niles and Jones go more into gore than the creature features of my youth, but they never cross the line into excessive. The most graphic bit appears to be a lift from a recent favorite of mine, but it's a reasonable sampling from *Lake Placid*, which, by the way, is a film you should never see, save in its uncensored form and for which Betty White should have received an Oscar nomination.

Niles and Jones deliver terrific work here. My only quibble with this full-color fearfest is that seven bucks is a mite on the high side for 46 pages of story.

Giant Monster #1 earns four Tonys, which is pretty impressive, given the other books I've reviewed this month.

www.boom-studios.com

First & Fifteenth: Pop Art Short Stories
by Steve Powers

First & Fifteenth: Pop Art Short Stories (Villard, $17.95) by Steve Powers offers a different take on graphic storytelling. The artist combines advertising iconography with a graffiti attitude to tell eight stories. He describes the tales as "one-act plays where the actors meet and play their parts and a punchline drops like a curtain to close the scene."

These stories reflect the New York streets where Powers earned a six-count felony indictment for his graffiti. He pled out, did five days of community service, and was later hired to paint his works of art legitimately on various places. The artist's methodology restricts his stories and characters. Not surprisingly, the best story in the book is the longest: a 50-page battle between a bully and his handicapped victim.

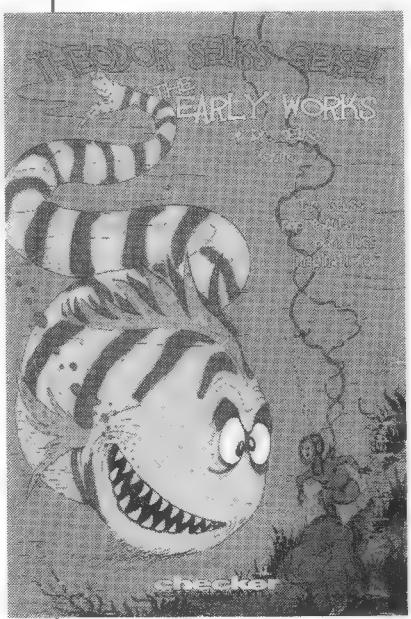
In addition to the above protagonists, Powers gives readers cheap con men, an assortment of everyday folks, and an ineffective super-hero who will save the day after he gets his meds. His tales are fascinating, but more for his unusual storytelling style than for the stories themselves. He's going to have to develop this style much further for *First & Fifteenth* to be other than a moderately entertaining experiment.

First & Fifteenth: Pop Art Short Stories gets a generous three out of five Tonys. I read it on a good day.

www.randomhouse.com/rhpg/villard

Theodor Seuss Geisel: The Early Works of Dr. Seuss Vol. 1
by Theodor Seuss Geisel

Our last choice item this go-round is ***Theodor Seuss Geisel: The Early Works of Dr. Seuss* Vol. 1** (Checker Books, $22.95), a 170-page trade hardback. I'm reviewing this from a galley copy so I can't speak as to the handsomeness (or lack thereof) of the final printed version, but I will readily proclaim the neatness of what's inside those hard covers.

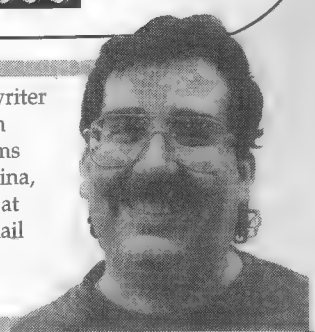


The volume kicks off with a concise Seuss biography and a very cool timeline of Geisel's early career. The first section of art reprints one of the rarest Seuss collectibles of all, *This Is Ann*, an instructional pamphlet created to show American soldiers how to avoid contracting malaria.

That's followed by Geisel's terrific advertisements for Atlas Motor Products, other clever ad art, illustrations for *Judge* and *Liberty* magazines, World War II editorial cartoons, and much more. I don't recall reading Dr. Seuss books as a child or of having them read to me, but I've loved Geisel's work ever since I began reading his books to my own kids. To see the same craft, whimsy, and wonder applied to such a wide variety of communication also reinforces my belief the man is an authentic American treasure.

Theodore Seuss Geisel: The Early Works of Dr. Seuss Vol. 1 is an easy five out of five Tonys. The second volume is scheduled for February of 2006 with a third volume set for Spring. I can't imagine not having these books on my bookshelves.

There are lots of fantastic mechanisms that are passed off as wipers. You perform an act of humanity when you convert their owners to Atlas.



TONY ISABELLA, comics writer and author, has been appearing in *CBG* since #3 in 1971. Review items can be sent to P.O. Box 1502, Medina, OH 44258. Check out his website at **www.wfcomics.com/tony**, or e-mail him at **tony@wfcomics.com**!

Tony's Tips is © 2005 Tony Isabella.

REVIEWS

PICK OF THE MONTH COMIC BOOK

***Uncle Scrooge* #347**

Gemstone Publishing

$6.95, color, 64 pgs., available now

Writers and artists: Don Rosa and others

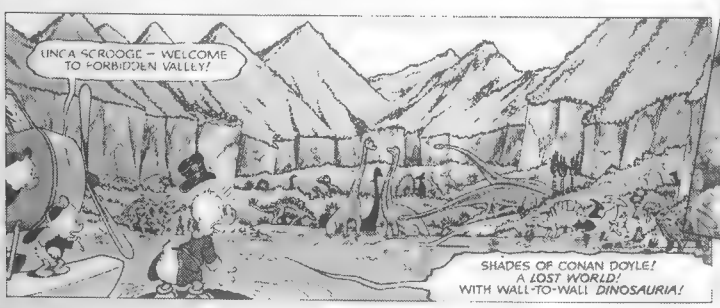
reviewed by **Michael Tierney** ★★★★

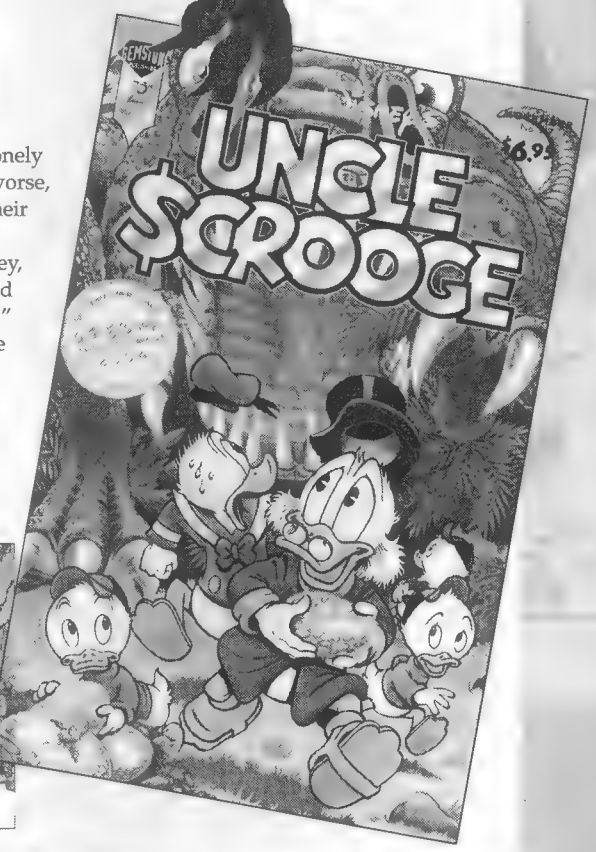
What's more fun than a lost valley filled with dinosaurs? How about a return to classic characters and locales created by the Good Duck Artist Carl Barks? Don Rosa does another masterful job of threading previously unrelated Barks classics into a new tapestry of fine, feathered fun!

In the full-length lead story, Uncle Scrooge is after the one treasure almost as dear to his heart as money, the Amazonian nutmegs from "A Spicey Tale," for making his favorite tea! Unfortunately, this time he barters with the Stickaree Indians, first seen in "The Forbidden Valley," who still hold a grudge against Donald Duck for the way their village was trampled by a dinosaur stampede.

Donald goes from being a dino-sacrifice to adoption by a lonely Duckbill mother. Matters get worse, when Uncle Scrooge crashes their plane during a rescue attempt, stranding him and Huey, Dewey, and Louie on a lake surrounded with "wall-to-wall Dinosauria!" And no dinosaur tale would be complete without a Tyrannosaurus rex on a dinner rampage. Also included are four other tales from Duckburg.

www.gemstonepub.com





Friendly Neighborhood Spider-Man #1

Marvel

$2.99, color, 32 pgs., available now
Writer: Peter David; Artist: Mike Wieringo
reviewed by **Brett Weiss** ★★★

Emblazoned with an eye-catching cover by Mike Wieringo, *Friendly Neighborhood Spider-Man* #1 kicks off the 12-part "Spider-Man: The Other — Evolve or Die" crossover series. Peter David bolts out of the starting gate with unabashed fun and fury, creating credible conflict within Peter Parker's marriage, introducing a formidable new foe, and foreshadowing things to come via nightmares, all within the first three pages.

As a member of The Avengers, Spider-Man would seem to have few financial problems. However, The Webbed Wonder wouldn't be who he is without woes, and this issue heaps them on by the shovelful, but without resorting to the kind of overkill found in *Identity Crisis* and "Avengers Disassembled." David delivers his usual punchy dialogue, and the final page alone will keep readers hooked.

Wieringo is a good choice to pencil a modern Spider-Man story. His cartoony style will please younger fans, while his sleekly drawn, classically posed Spider-Man will pacify readers who have fond memories of Steve Ditko and John Romita. Don't like the "apron" on the new villain, though.

www.marvel.com

Betty #150

Archie

$2.25, color, 36 pgs., available now
Writers: George Gladier, Barb Slate, Kathleen Webb
Artists: Stan Goldberg, John Lowe
reviewed by **Jack Abramowitz** ★★

Archie creates great comics for kids on a regular basis. What it doesn't do well is "event" issues. Sure, it proclaims such milestones as the 100th issue of this or the 150th issue of that on the cover, but the contents are usually no more remarkable than the 99th or 151st issues.

In this issue, Betty gives a guided tour of Riverdale to commemorate the town's 100th anniversary. (Why not 150th, since this is the 150th issue?) She gave a similar tour in #130, so already it's derivative.

Despite her best efforts, Betty keeps coming back to the topic of the triangle she shares with Archie and Veronica. Yup, that's real "collector's item" stuff.

In the back-ups, Betty gives Archie a confidence-building lesson, which he uses to do things other than hang out. (Why didn't he overtly say, "Ask Veronica out," as in the past? Too mean-spirited for today's youth?) In the final tale, Betty sacrifices her own best interests to help someone else, which attracts Archie.

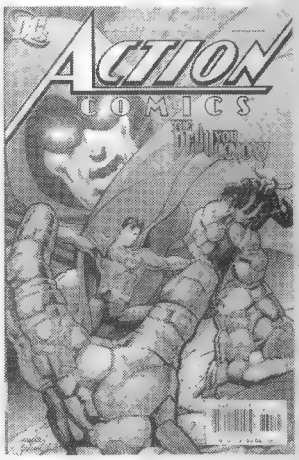
Though pleasant enough, there's nothing new here, let alone "collectable."

www.archie.com

Action Comics #832

DC

$2.50, color, 32 pgs., available now
Writers: Dan Abnett, Andy Lanning
Artists: John Byrne, Nelson
reviewed by **Tim Lasiuta** ★★★



Halloween tales are usually fun; not this time. The Spectre reappears to judge an evil that has hidden from retribution far too long, and Superman tackles Satanus (aka Colin Thornton), head of *Newstime*, in a battle that puts his life on the line. With the supernatural portal wide open, ghosts begin to appear and Lois sees her father.

In "Old Ghosts," Dan Abnett and Andy Lanning have created a tale that sheds light on both Lois Lane's relationship with her father and Superman's passion for Metropolis. Such lines as, "I've always hated Halloween" (Superman) and, "I always used to love Halloween," parallel the lives and experiences of both Supes and Lois. The Spectre-Satanus conflict reveals the mission The Spectre has and how scary eternal judgment can be.

John Byrne does his usual excellent job on art. He pays tribute to the late, great Jim Aparo on page 6, with The Spectre looming impassively large over Metropolis. His mastery of human emotion and expression adds a dimension to this story as only he can.

The cover proclaims, "The Devil you know," but this is, "A comic you should buy!"

www.dccomics.com

Wha ... Huh? #1

Marvel

$3.99, color, 48 pgs., available now
Writers: Various
Artist: Jim Mahfood
reviewed by **Brett Weiss** ★★½

This one-shot special will appeal to aficionados of *Not Brand Echh* and *What The-?!* The parody of the Marvel universe asks a variety of "what if" questions that are designed to tickle fanboy funnybones. A variety of modern-day scribes, including such heavyweights as Brian Bendis, Mark Millar, and Mark Waid, contribute their formidable talents, but the most surprising writer on board is none other than The Man himself — Stan Lee — who asks himself, "What if I never broke into comics?!"

Some of the bits — such as "What if DC let us do Batman/Daredevil" (Hell freezes over) — are single-panel gags. Others— such as Brian K. Vaughan's highly amusing "What if Black Panther were actually white?" — run for two or three pages. Some are inventive and most are funny, but there are a couple of stinkers (so to speak), such as the juvenile "What if Galactus got food poisoning?"

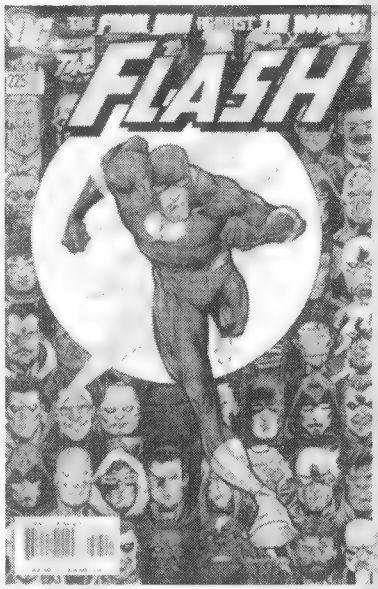
Jim Mahfood's crude but comic renderings fit the material, but some variety (a little Sergio Aragonés or Fred Hembeck, anyone?) would've been nice.

www.marvel.com

Flash #225

DC

$2.50, color, 32 pgs., available now
Writer: Geoff Johns
Artists: Howard Porter, Livesay
reviewed by **Jack Abramowitz** ★★★



The believably dead should remain dead. Hawkeye, Hal Jordan, Wonder Man, Green Arrow: These are all characters who never should have been seen again. (Although GA's return was impressively handled.) The sole exception is when the return is built into the death. Donna Troy was shown to be alive even though she was presumed dead. And nobody thought Superman was gone for good.

This issue sees the return of not one, but two characters who never should have been killed. And it's their first appearance. (Confused? Read it.) It makes so much sense, given the catalyst for their deaths and his abilities, that one has to assume that it's what the creators had in mind all along. If it wasn't, it could have been.

In these dark days of DC, with Sue Dibny and Blue Beetle dead and Jean Loring Eclipso (a worse idea than making Hal Jordan The Spectre), readers need a few bright spots. Gratuitous returns won't provide them; this issue does.

www.dccomics.com

Witchblade, Vampirella, Lara Croft Tomb Raider, The Magdalena #1

Image/Top Cow

$2.99, b/w, 24 pgs., available now
Writer: Gail Simone; Artist: Joyce Chin
reviewed by **Tony DiGerolamo** No ★

This just may be the worst single issue of 2005. Even writer Gail Simone's considerable talents cannot make this mess readable.

The orgy of trademarks includes a Lara Croft story and the other three top-heavy babes in their own adventure. Though the stories are DOA, there are boobies: 186 boobies in 125 panels plus the cover.

Lara Croft saves a girl's doll with her huge ta-tas.

In one laughable sequence, Witchblade says, "I'm a police officer, guys ... you know we help kids, right?"

The kids should have responded, "Hey, lady, put some clothes on!"

One minute, she's fighting with her Witchblade and the next she's pulled out her gun. (And what sort of ancient power would create a suit of armor that covers almost nothing?)

Joyce Chin's art, which isn't inked, poses these hot babes for maximum cleavage and "ass-sticking-outage." Yawn.

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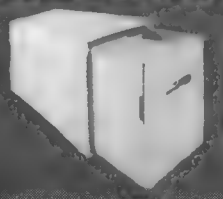

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Fell #1-2

Image

$1.99@, color, 20 pgs.@, available now
Writer: Warren Ellis; Artist: Ben Templesmith
discussed by **Jim Johnson and John Petty**

Jim Johnson: I have to say this is pretty cool: a new series by the ever-popular Warren Ellis. Each issue is an accessible, standalone story. It's only two bucks. It features some of Ben Templesmith's best art. And it's typical, twisted Ellis. It's a big step toward what more comics need to be: affordable, inviting, and by capable creators. And this one, about a hard-edged detective's new gig in a strange and disturbing town called Snowtown, is not only all that, but its two stories have been wonderfully structured; not many modern writers can even tell a complete story in 16 pages. What's not to like, my horrifically hard-boiled cohort?

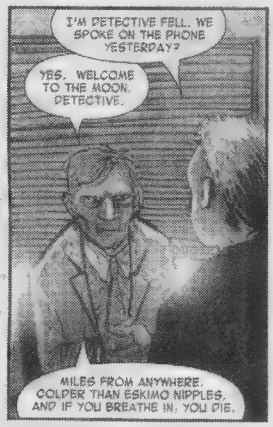
John Petty: Are we talking about the same series here, my easily pleased associate? I found this to be a muddled, uninteresting, and tepid comic that seemed to be nothing more than one of Ellis' writing exercises. (In fact, Ellis pretty much cops to this in the "Back Matter" text section, where he goes on and on about this being an experiment in telling a story via a nine-panel grid.) I'm all for writers experimenting with the form but I'm not sure those experiments need to be shared with the world. As for accessibility, I actually read #2 before #1 and found it totally incomprehensible. There wasn't a single interesting character or intriguing plot point to be found here. This is the comic-book equivalent of watching Itzhak Perlman practice his scales: It's necessary, and the practice makes him a better violinist, but I don't need to pay money to listen to it.

Johnson: You're right about this book being experimental: Both of these modern creators with their own styles are trying their hands at more traditional storytelling methods. Even the price is a throwback, at least somewhat. If this were a $5.95 prestige-format comic, I wouldn't have been as willing to partake in this experiment. But, for two bucks, I'm willing to chance Ellis and Templesmith testing their skills. The results are different from anything else they've done, but it works. I don't see this book as "practice" at all; I compare it more to George Harrison taking up the sitar. It's not for everybody but it's a worthy effort. By the way, just because these aren't continued stories doesn't mean that you're supposed to read the issues out of order, Brainiac.

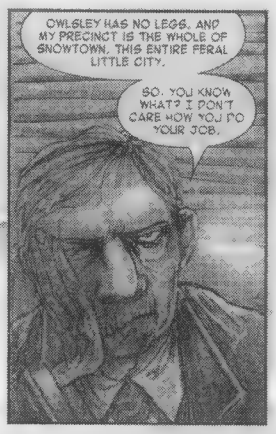
Petty: But you're the one who just said, "Each issue is an accessible, standalone story." Which is it, Mr. Waffle? Either they're accessible and standalone or they aren't — and the fact is they most definitely are not. Sadly, there's no meat on these experimental bones. To continue the musical analogy, it's like the orchestra leaving the stage after tuning up. Can you imagine an audience that would feel satisfied with that? That's what I feel like after reading this book. Ellis gives readers no reason to care about these characters or about their situation. They're flat and two-dimensional, and, while I applaud Templesmith for his efforts, his art does nothing to improve the situation with weak visuals that serve to keep readers at arm's length rather than draw them into the story. There seems to be too much of an emphasis on Photoshop techniques here, rather than good, solid storytelling: a trap into which many current artists have fallen. As far as this experiment goes, I say, "Back to the laboratory, boys!"

Johnson: It's more like Metallica playing a set of Mozart instead of its own catalog. It's going to turn some people off, but some will be pleasantly surprised. I commend both Templesmith and Ellis for making the effort. I hope there will be enough reader support to keep this affordable series going.

www.imagecomics.com


I'M DETECTIVE FELL. WE SPOKE ON THE PHONE YESTERDAY?
YES. WELCOME TO THE MOON, DETECTIVE.
MILES FROM ANYWHERE. COLDER THAN ESKIMO NIPPLES, AND IF YOU BREATHE IN, YOU DIE.

YOU WANT A DESK? PICK ONE. YOU WANT TO WORK FROM A BAR? I DON'T CARE.
HERE'S THE THING. I HAVE EXACTLY THREE AND A HALF DETECTIVES TO COVER THE ENTIRE PRECINCT.
THREE AND A HALF?


OWLSLEY HAS NO LEGS. AND MY PRECINCT IS THE WHOLE OF SNOWTOWN. THIS ENTIRE FERAL LITTLE CITY.
SO. YOU KNOW WHAT? I DON'T CARE HOW YOU DO YOUR JOB.

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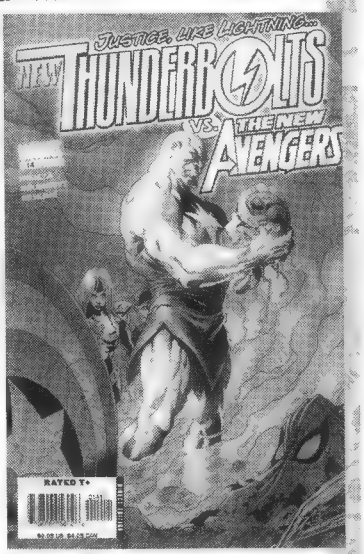
New Thunderbolts #14

Marvel
$2.99, color, 32 pgs., available now
Writer: Fabian Nicieza
Artists: Tom Grummett, Gary Erskine
reviewed by **Tim Lasiuta** ★★



Cap 2 to Cap 4. Spider-Woman 5 to Spider-Woman 6. Feint left, punch right. Dodge, duck, parry. "Made Perfect" captures the feel of a super-hero chess match played in outer space, in office buildings, and on a beach.

When the New Thunderbolts ambush the New Avengers, an all-out battle ensues. Radioactive Man vs. Iron Man. Captain America vs. Songbird. Spider-Man vs. Atlas. Sentry vs. Photon. Joystick vs. Spider-Woman. One on one with an explicit command in the backs of their minds, "We were asked to embarrass them." Who's behind this attack? And why? Wouldn't you like to know?

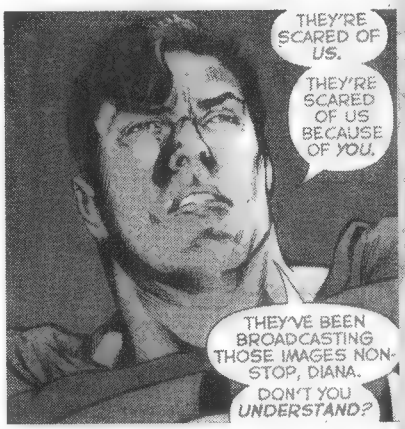
Fabian Nicieza and Tom Grummett create a visually stunning issue. In the midst of the carnage, Grummett's artistry shines, and the coloring accentuates the action. The explosions on page 6 and 24 are Wowwwwmpf! Spider-Woman never looked so good! Nicieza's scripting draws readers along with his crisp characterizations and battle-driven dialogue.

With the surprise on the last page, what's next?

www.marvel.com

Infinite Crisis #1

DC
$3.99, color, 40 pgs., available now
Writer: Geoff Johns
Artist: Phil Jimenez
reviewed by **Brett Weiss** ★★½


THEY'RE SCARED OF US.
THEY'RE SCARED OF US BECAUSE OF YOU.
THEY'VE BEEN BROADCASTING THOSE IMAGES NON-STOP, DIANA.
DON'T YOU UNDERSTAND?

"The Countdown Is Over!"

So states the cover of the first issue of *Infinite Crisis*, the epic saga that continues the DC universe's descent into darkness, dilapidation, and death. The JLA Watchtower has been destroyed by an unknown enemy, putting further strains on the interpersonal relationships of DC's Holy Trinity of Superman, Batman, and Wonder Woman. Meanwhile: The OMACs initiate a mass gathering; a group of heroes search for the Secret Society; and a galactic war threatens to rip the universe apart at the seams.

Whew! There's a lot going on here, and it's all being watched by a mysterious foursome, the revelation of which will have long-time fans shaking in their shoes. To fully appreciate the issue, readers should brush up on *Crisis on Infinite Earths*, the mega-series that rocked fandom in the mid-1980s. Johns does a decent job, however, in recapping *recent* key events in the DC universe, and the George Pérez-inspired art fits the project perfectly.

Those who long for the days when Superman and Batman were good friends need not apply.

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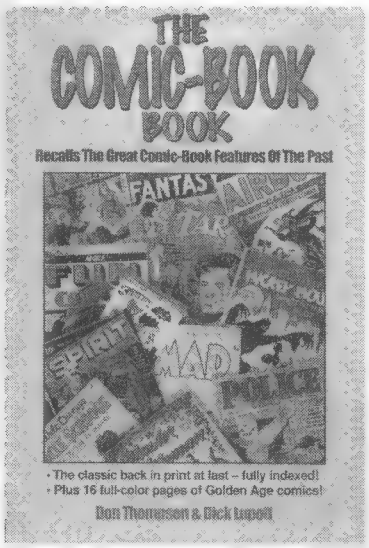
by **HEIDI MACDONALD**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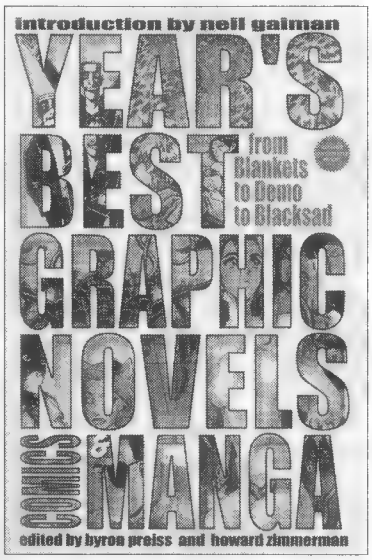
One of the best aspects of the growing acceptance of comics as a cultural force is the number of great books about comics coming out: not just the growing library of art books from TwoMorrows and Fantagraphics and so on, but serious reference books about the medium.

When I was just getting into comics, long ago, there was a slender reference library indeed. *The Smithsonian Collection of Newspaper Comics* and *The Smithsonian Book of Comic Book Comics* presented invaluable excerpts of the masters of the form. (The newest Smithsonian comic book anthology is not as good, alas.) Maurice Horn's *World Encyclopedia of Comics* had information on European and Japanese artists available nowhere else. Don Thompson and Richard Lupoff's two invaluable collections *All in Color for a Dime* and *The Comic-Book Book* provided essays that covered the basics — E.C., Barks, The Spirit — of the Golden and Silver Ages. Often flawed and garbled, Jim Steranko's *History of Comics* nonetheless included valuable context.

When I was just getting into comics, long ago, there was a slender reference library indeed.

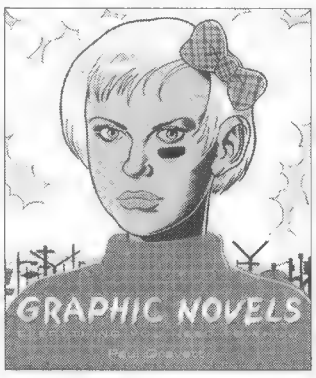
These were my bibles in my early days of comics scholarship. I'm very happy to say that now there's a veritable explosion of well-written and researched books about the form, and there are even some critical consensuses emerging. So this time out I want to take a look at some of the books that have recently crossed my desk.

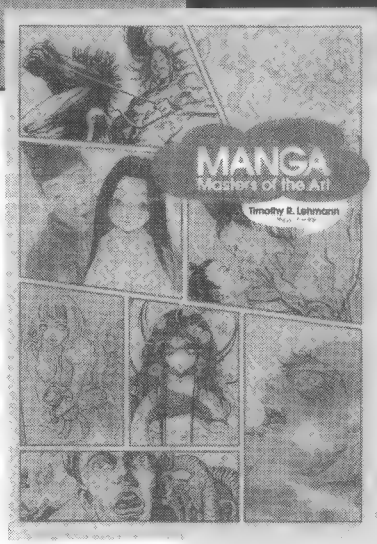
I'll start with ***The Year's Best Graphic Novels, Comics and Manga*** (St. Martins, $19.95) even though I'm a contributor. Edited by the late Byron Preiss and Howard Zimmerman, this is an anthology of full-color excerpts from everything from *Batman* to *Blankets* to *Street Angel* to *Princess Ai* and *Athena Voltaire*. Just flipping through it shows the true variety of comics available today, if nothing else. I don't want to hype a project I was involved in too heavily, but at the very least the idea of a "Best of" book for comics is a welcome one.


introduction by neil gaiman
YEAR'S BEST
from Blankets to Demo to Blacksad
GRAPHIC NOVELS
COMICS & MANGA
edited by byron preiss and howard zimmerman

Graphic Novels: Everything You Need to Know by Paul Gravett (Collins Design, $24.95) Paul Gravett, immortalized as "The Man at the Crossroads" in Eddie Campbell's autobiographical comics, is indeed a singular figure in the history of the medium. In the '80s he co-edited *Escape*, a seminal anthology of early underground comics by folks like Campbell, Hunt Emerson, and the other English talents of the day. To me, it remains the summation of the New Wave and comics and was alone in its field.

The Escape line also published comics, like *Violent Cases*, the first Neil Gaiman-Dave McKean graphic novel. Since then, Gravett has headed the Cartoon Art Trust, a British charity aimed at preserving comics art, and now he enjoys an unusual role as a respected comics scholar. I reviewed his book on manga in an earlier incarnation of this column. *Graphic Novels* is aimed at those who have heard the term and want to find out what it's all about, As such, it's not





in-depth scholarship but it does provide an overview of the field that provides valuable information and context.

The book is broken down into several areas, such as "The Long Shadow," which covers graphic novels dealing with war, and "The Other Side of the Tracks," which talks about stories of growing up and adult concerns. Each chapter spotlights several signature works, like *A Contract with God* or *Barefoot Gen*, analyzed at length, and then examines several thematically similar books in lesser detail. All of this is accompanied by full-color excerpts.

Gravett clearly put a lot of thought into this scheme, and for those well versed in the history of comics, it's interesting to see the books grouped together — for instance, Joe Sacco's *Palestine* is accompanied by *To Afghanistan and Back* by Ted Rall, *Road to America* by Baru and Thevenet, *Persepolis* by Marjane Satrapi, and *Alia's Library* by Mark Stamaty. It's an interesting way of looking at things and shows that comics have built up quite a body of work around even the most serious subjects.

The best thing about *Graphic Novels* — besides the art — is the sheer range of material covered. Of course, *Watchmen* and *Maus* are here, but so are such worthy but little remembered gems as Jeff Nicholson's *Through the Habitrails* and underrated achievements like Sam Kieth's *Four Women*, to name but two. Gravett's writing and insights are also on a level of quality rarely seen in writing about comics.

I do wish the essays could have been a bit longer in some cases. With space at a premium, brevity is a virtue, and the coverage is more a survey than in-depth. My only other gripe about the book is that I wish there were a better bibliography when each book appears. I suppose that naming publishers would have taken up a lot of space (and it's sometimes a complex question, as with something like *Violent Cases*, which has had at least three different editions), but, if a graphic-novel novice happens to go into a comics shop (as opposed to a regular book store), he or she is likely to find books arranged by publisher, and not having that information might make it a bit harder to find. It's a minor cavil against a strong book. I would love to see Gravett write a history of the graphic novel that isn't so tightly structured, though; he's one of the few people truly equipped to do it.

Manga: Masters of the Art by Timothy J. Lehmann (Collins Design, $24.95) If *Graphic Novels* was aimed at those who aren't totally in the know, *Manga: Masters of the Art* will appeal more to those who are already knowledgeable about the field. Lehmann has accomplished what no one else has really tried in English: a comprehensive inside look at 12 of the greatest manga artists. The names won't be familiar to those with only a cursory interest in manga, but some of their works should ring a bell: *Between the Sheets*, *Slam Dunk*, *Mr. Arashi's Amazing Freak Show*, *Cardcaptor Sakura*, *Dark Angel*.

Perhaps the best known artists here are Asamiya Kia and the Clamp collective. (The book uses Japanese style names with surname first.) Asamiya has done a lot of American work including Batman and X-Men, and Clamp, a collective of four women, comprises some of the most successful and popular cartoonists on Earth. Others covered include *Slam Dunk*'s Inoue Takehiko, and Sakurazawa Erica, whose comics recall *Sex in the City*. The other artists are Egawa Tatsuya, Furuya Usamrau, Maruo Suehiro, Okano Reiko, Takaya Miou, Taniguchi Jiro, Tsuno Yuko, and Hiroki Mafuyu.

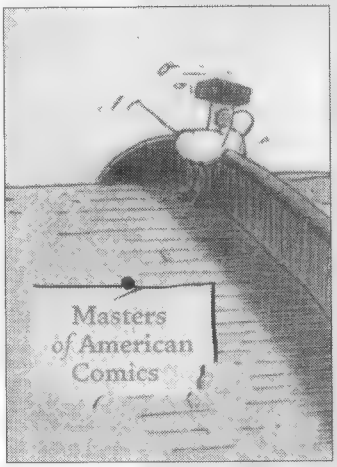
Each artist has a section with a substantial interview, a photo essay on working methods, a bibliography, and, of course, lots of examples of the work. I was familiar with about half the artists here, but anyone who expects nothing but big-eyed little girls will be in for a shock. *Manga: Masters of the Art* shows how wide-ranging manga really is, from Maruo's disturbing fantasies of sex and violence (like *Mr. Arashi*) to Taniguchi's intense, adult dramas to Okano's beautiful historical fantasies.

For anyone with a real interest in the thinking behind manga, this is an essential book. Few English interviews exist with any of these artists, as manga creators are known to be intensely private. The members of Clamp have never been photographed, for instance, so they can go out into public unmolested. Of course, as mysterious as they seem to us, they are merely working artists, with the common worries of all cartoonists. Some of the interviews are awkward — Maruo clearly didn't even want to talk, giving one- or two-word answers in many cases — but they are all revealing in one way or another, and I'm sure the working-methods sections will be pored over by would-be manga creators.

Speaking of would-be manga creators, I'm sure hardcore fans (*otaku*) will have kvetches about this book. I can only speak as someone who is interested in manga, but far from an *otaku* and I found this book fascinating.

Masters of American Comics edited by John Carlin, Paul Karasik, and Brian Walker (Yale University Press, $45) On Nov. 20, an art exhibit opened in Los

The best thing about *Graphic Novels* — besides the art — is the sheer range of material covered.



Angeles at the Hammer Museum and the Museum of Contemporary Art titled "Master of American Comics." This is the catalog. It's likely that this exhibit will be debated in comics and art circles for a long time; by the time you read this I'm sure it will already have been beaten to death. The exhibit, which runs until March 12, spotlights 15 artists: Winsor McCay, Lyonel Feininger, George Herriman, E.C. Segar, Frank King, Chester Gould, Milton Caniff, Charles Schulz, Will Eisner, Jack Kirby, Harvey Kurtzman, R. Crumb, Art Spiegelman, Gary Panter, and Chris Ware.

Seth, known for his painstaking pen work and slightly sad and elegiac stories, has done something pretty spectacular here. He's created an entire mythology out of whole cloth.

As I write this, the outcry has already begun among comics fans and scholars. No Barks? No Foster? No Hernandez Bros? No women? I'll leave that debate for another column. The catalog is a lavishly illustrated handsome hardcover — anyone would do well to leave this on the coffee table. To start off, Carlin provides a long analytical essay tying together all the artists, while writers from Dave Eggers to Matt Groening write individual essays about the artists.

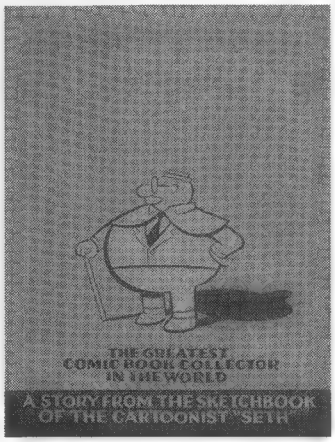
I wouldn't hesitate to call this another essential book for the comics fan's library, if only because of the illustrations. I don't think anyone who is interested in comics isn't familiar with the work of these 15 artists — indeed, in some ways, the book is a history of American pop culture — but it's good to see their work so beautifully reproduced from the originals, blue pencil and editing marks included.

Carlin's essay is a bit more problematic, as it tends to be rambling and discursive. There are definitely good insights, but the subject of the impact of cartoon art is way too long to be encapsulated in a single essay. At best, it's a good place to kick off the conversation.

The individual essays range wildly from random thoughts — fine artist Raymond Petibon on Eisner — to insightful essays — Patrick McDonnell on Schulz and Glen David Gold on Kirby. Groening writes about his classmate Panter as a chum, and Eggers presents his thoughts on Ware as a fake interview.

I'd imagine that a great many people are going to pick up this book, and some of its conclusions and guidelines are going to become accepted wisdom (there's that critical consensus) among those looking to put comics in their now-elevated place. As such, I imagine we'll all be having something to say about it at some point.

I'm going to finish this survey with a review of an actual comic book, ***Wimbledon Green*** by Seth (Drawn & Quarterly, $19.95), because it's also about comic books, or at least about comic-book collectors. Wimbledon Green is a funny, fat little man who is known as the world's greatest comic-book collector. But he is not loved. Oh, no, he is a figure of controversy among fellow collectors, who retell tales of great comics auctions and collections the way baseball fans mull over Ty Cobb. Green is possibly a liar, probably a swindler, and the envy of his peers.



Seth, known for his painstaking pen work and slightly sad and elegiac stories, has done something pretty spectacular here. He's created an entire mythology out of whole cloth. There are 125 pages in this book, and the average page has 20, yes, 20 panels. The wealth of detail in the imagined adventures of these collectors is intense. The art is iconic and symbolic, as it follows obsessive fools who still fume over getting beaten out of a rare comic 20 years later. Seth gives this obsession with comics a ludicrously epic quality — at one point, Wimbledon and his rival are racing in planes to be the first to get to a particularly valuable comic.

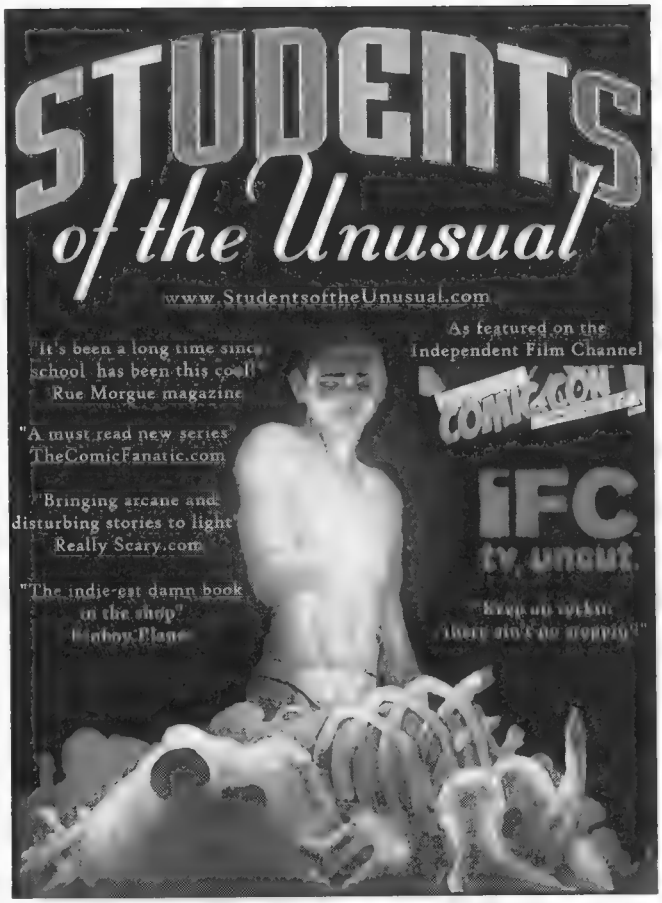
Adding to the hilarity are the made-up comics that Seth creates. The objects so much desired are not *Action* #1 or *Motion Pictures Funnies Weekly*. No, they have names like *Alimony Comics* and *Patty Pigtails* and *Miss Mystery*. They are the gentle, fanciful idols of a different world, where sheer whimsy is the coin of the realm.

Seth is no stranger to comics history. His *It's A Good Life if You Don't Weaken* followed his own journey to find an imaginary cartoonist, and I've seen the slideshow he gives, in which he dispenses randomly depressing facts about the lives of many great cartoonists. *Wimbledon Green* is a satire on the fetishization of desire over worthless objects, but there's also a hint of fondness in it, too. I'm sure, if Seth were to come across a copy of *Patty Pigtails* #1, he'd treasure it just as much as his ludicrous collectors do.

This book itself is a hardcover, about manga-sized, with a cloth cover, beautifully designed end papers, and rounded corners. It's something anyone who enjoys a beautiful object will treasure.

Owner of enough convention badges to run her own show, online and print journalist **HEIDI 'ACE' MacDONALD** has written for *CBG* for more than two decades. Her first column appearing in #490 in 1983. Drop her a line at **comix-ace@aol.com**!

"Hey Kids! Comics!" is © 2005 Heidi MacDonald.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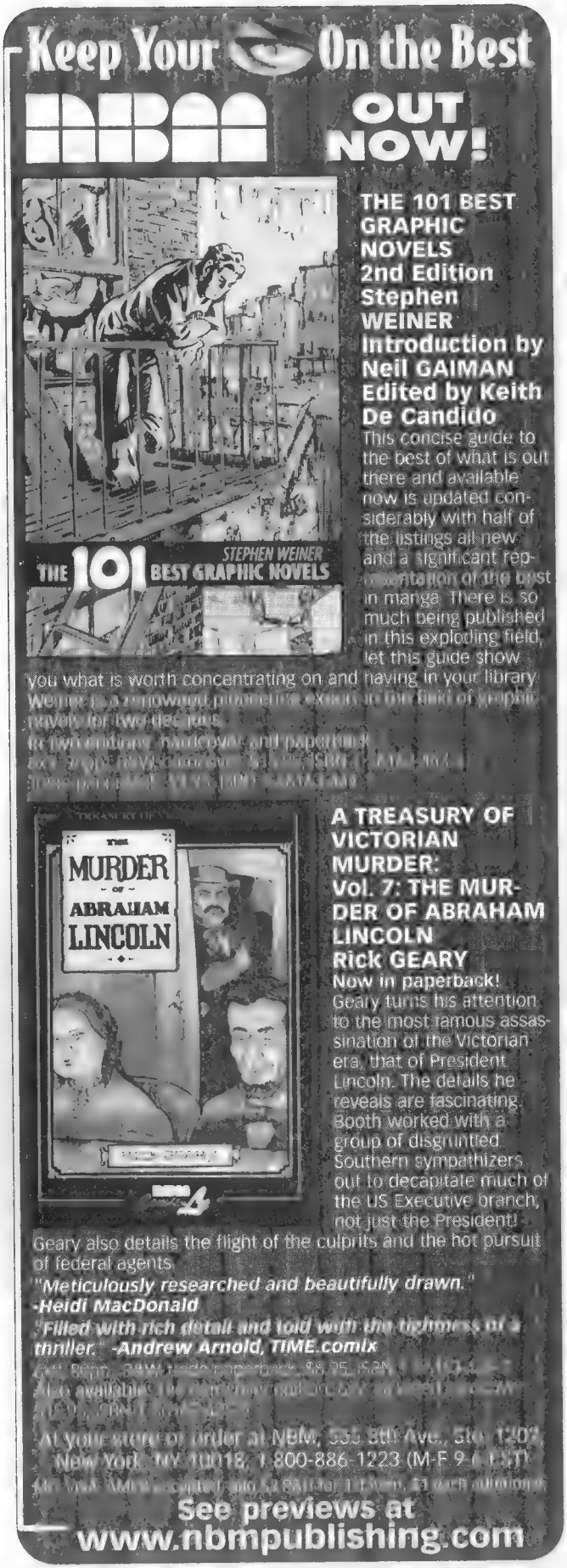
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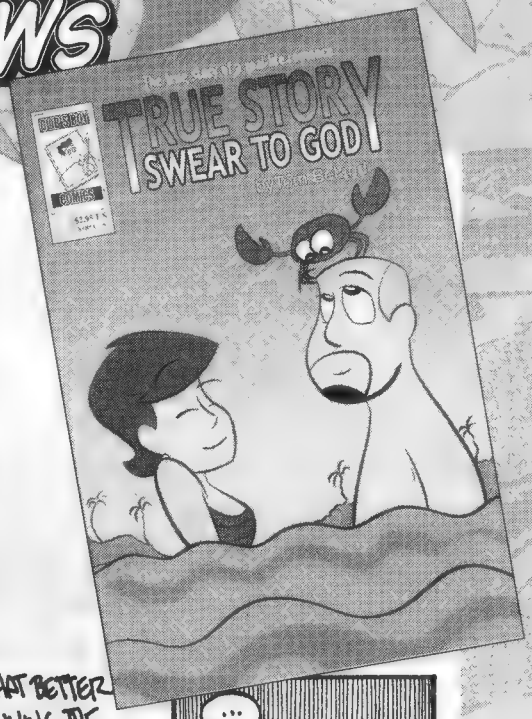
REVIEWS



True Story Swear to God #15

Clib's Boy Comics

$2.95, b/w, 24 pgs., available now

Writer and artist: Tom Beland

reviewed by **Maggie Thompson** ★★★★

After a saddening issue dealing with the negative reactions he experienced during the conflict between the Navy and the Viequez protesters in Puerto Rico, Tom Beland assured readers his next issues would involve "some very cool moments." And he keeps his word. In his series, Beland, who moved to Puerto Rico to be with his girlfriend, Lily, has produced some of the best material in the genre of "autobiographical" comics. His stories combine tender romance with relaxed humor and a confident, deceptively simple penline that supports the deceptively simple anecdotes that compose his work.

It's not for kids — basically, because his story deals with adult concerns for an adult audience, not because there's anything prurient in the contents.

In this issue, Beland takes readers back to when he began to consider publishing his own comic book; it's Lily who pushes the less-than-confident creator to show his work to the world. The issue is touching and triumphant encouragement for those who dream of sharing their comics work, it's a look behind the scenes for those who admire such work, and it's encouragement for those who are nervous about fitting into a strange environment. It's wonderful.

tom@yunque.net

PICK OF THE MONTH INDY

IF YOU TAKE A CHANCE AND THEY DON'T LIKE YOUR BOOK, AT LEAST YOU KNOW THE ANSWER.
ISN'T THAT BETTER THAN LIVING THE REST OF YOUR LIFE WONDERING "WHAT IF?"
...
...
OKAY.
WE'LL MAKE MINI-COMICS.
...

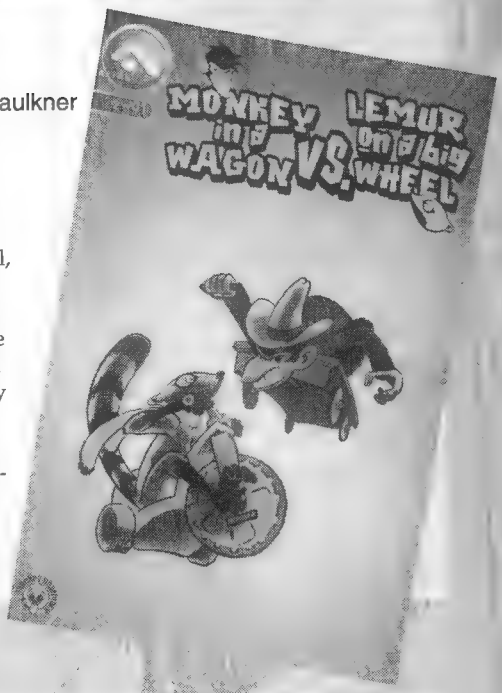
Monkey in a Wagon vs. Lemur on a Big Wheel #1

Alias

$2.99, color, 32 pgs., available now

Writers: Ken Lillie-Paetz, Tony DiGerolamo; Artists: Chris Moreno, Julie Faulkner

reviewed by **Jack Abramowitz** ★★★½



Hey, Ken Lillie-Paetz and Chris Moreno, you want a pull quote? I got your pull quote right here:

"*Monkey in a Wagon vs. Lemur on a Big Wheel* may well be the greatest thing in the history of anything, ever."

Overstated? Perhaps a little. It may not knock *Watchmen* off its perch, let alone the Mona Lisa, but *MiaWvLoaBW* is chock-full of what you read comics for.

First of all, it's different. Really different. Just imagine nature's bitterest rivals, the monkey and the lemur, locked in eternal combat. From prehistoric times, through pirate days, right up to today, heroic Lemur must stop the destructive rampages of evil Monkey.

And, barring one establishing panel, it's all dialogue-free.

Not surprisingly, it's from Alias. Having started out with a strong stable of such heroines as The 10th Muse and Isis, Alias has branched out in a variety of directions, with each title a worthy entry. The diversity of titles such as *Monkey in a Wagon* is just one more reason why Alias may be the company to watch.

www.aliasenterprises.com

Blood 'n' Thunder #10

Ed Hulse

$6, b/w, 32 pgs., available now

Writers: Will Murray, Ed Hulse, Chris W. Malins

Artists: Various

reviewed by **Tim Lasiuta** ★★★

Adventure • Mystery • Melodrama
BLOOD 'N' THUNDER
The Glories Of Short Stories
Revisiting An Underappreciated Pulp Magazine
Ahoy There! Collecting Pirates in The Paperbacks
The Classic That Might Have Been: The Electric Man
Charles B. Stilson: Scientific Romancer
Archie Bitner And The Spider: The Strange Case Of Wayne Rogers
The Green Blot • A Super Mystery Tale
G.A.England • F.G.Robertson • L.P.Greene
Short Stories
FIRE BRANDS
The Fight for the Bar 5 Ranch
by W.C. Tuttle

There was no time like the pulp era. Lurid covers enticed readers to plop down a hard-earned dime or quarter to escape into a world of fantasy, romance — or a time when the West was wild. Modern authors, youths at the time, drew inspiration from the writers, while artists swiped style and layout from the colorful covers.

Ed Hulse in *Blood 'n' Thunder* has captured the excitement of that time. Along with the republishers of early pulp magazines, he has opened up the treasure vault of pulp. This tenth issue features articles on "The Electric Man" that never was, pirate paperbacks, Archie Bitner and The Spider, and *Short Stories*, an underappreciated pulp magazine. Previous issues have explored the history of the Lone Ranger pulps, Charlie Chan, and a forgotten pulp comic strip.

With so much attention drawn to the pulps today and the exploration of the writers and artists that made the magazines so popular, this is $6 well spent.

www.geocities.com/poppub

Dead Eyes Open #1

Slave Labor Graphics

$2.95, b/w, 24 pgs., available now

Writer: Matthew Shepherd; Artist: Roy Boney Jr.

reviewed by **Ray Sidman** ★★½

Before you avert your eyes from yet another walking-dead comic with another punny title, give pieces (of dead flesh) a chance. Admittedly, the art by Roy Boney Jr. isn't the prettiest (in fact, it's the weakest element of this title) but it's not distracting.

Fortunately, the writing by Matthew Shepherd takes a smattering of clichés and stereotypical characterizations and makes them entertaining — and, on some levels, creative.

As the story starts, the reader learns that Dr. John Requin, a psychiatrist (or psychologist; it's not clear) is dead. He's dead and not loving it, though so far he's been successful at keeping his clients literally in the dark about it. Living in a state of perpetual decay, despite attempts to keep his environment chilled, is having a negative effect on his relationship with both his wife and daughter (um … ew?), and his own state of mind isn't the happiest ever.

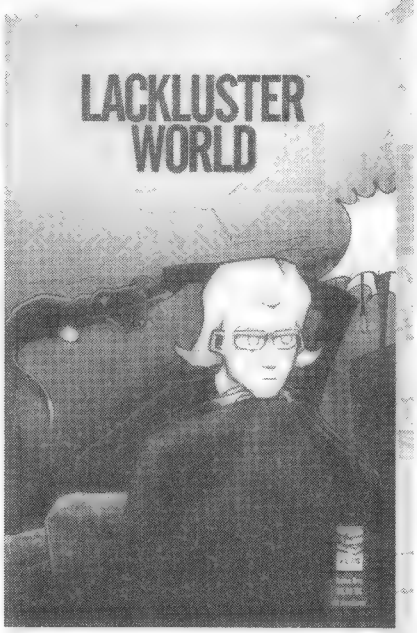
Shepherd has fun with the dialogue and plot, and it makes this issue a decent one — with even better potential.

www.slavelabor.com

Lackluster World #1

Gen Eric Publishing

$3.95, b/w, 28 pgs., available now
Writer and artist: Eric Adams
reviewed by **Tony DiGerolamo** ★★★



Lackluster World is about modern-day alienation and the disconnect one man feels from his friends, family, and society as a whole. It is chock full of satire and drips with sarcasm. Journalist Fahrenheit Monahan cracks and starts committing performance art. The tone of the book is *Johnny The Homicidal Maniac* without the more fantastic elements. Creator Eric Adams' story threatens to get too preachy and "woe-is-me" but then introduces humor with Fahrenheit's brother and sister, Kelvin and Celsius. The fourth character, Cog, goes a little off the mark when he suddenly begins re-examining his life.

Adams' art is crisp and clean. It's interesting and angry, but in a way most cubicle jockeys will appreciate. Gen Eric should think about lowering the cover price or upping the page count; this could sustain a trade paperback. It seems like something that should be in the rack at Hot Topic.

www.lacklusterworld.com

7 Days to Fame #1

After Hours Press

$3.99, color, 32 pgs., available now
Writer: Buddy Scalera
Artists: Nick Diaz, John Statema
reviewed by **Ray Sidman** ★★★

This limited series innovates a concept that has gained attention in recent years with the boom and ensuing popularity of reality television. Will our society one day condone death-on-TV as entertainment?

This is by no stretch the game-show deathmatch of *The Running Man* (the Stephen King book or the Arnold Schwarzenegger film). No, in writer Buddy Scalera's series, the talk-show front unwittingly uncovers a way to attract serious ratings: by giving lonely people the attention they want if they allow their suicide to be televised. Sick? Yep. Twisted? You bet. Far off the beaten path considering today's TV mores? One has to wonder.

While the first issue focuses a bit too much on buildup and extraneous information, the idea is a page-turner. Perhaps people will look back a decade from now and say "Remember when this was considered gauche?" ... perhaps not. For now, enjoy this issue, look forward to #2 and #3, and — if you're like me — hope TV halts itself before stuff like this becomes reality.

www.ahpcomics.com

Action Philosophers: Self-Help for Stupid, Ugly Losers #1

Evil Twin Comics

$2.95, b/w, 32 pgs., available now
Writer: Fred Van Lente; Artist: Ryan Dunlavey
reviewed by **Jack Abramowitz** ★★★½

This comic book is not only humorous and entertaining, it's also informative and educational. (Conversely, it's not only informative and educational, it's also humorous and entertaining.)

In this issue, the lives and work of Sigmund Freud, Carl Jung, and Joseph Campbell are examined in surprising detail. Unlike most issues of *Action Philosophers*, these three stories come together to form a cohesive whole. Freud's stormy relationship with Jung is well known to those with Psych 101 under their belt. But, surprisingly, along comes PBS superstar Joseph Campbell with his monomyth theories to reconcile the disparities between these two founding fathers of psychotherapy.

While the topics are more intellectually skewed than the average superhero slugfest, clever comments fly fast and furious. The art is also friendly and fun. Seldom have such potentially intimidating and occasionally esoteric topics been rendered as accessible as they are in *Action Philosophers*. But don't let the #3 on the cover throw you. While the indicia call this *Self-Help* ... #1, it's the third in the greater *Action Philosophers* series.

www.actionphilosophers.com

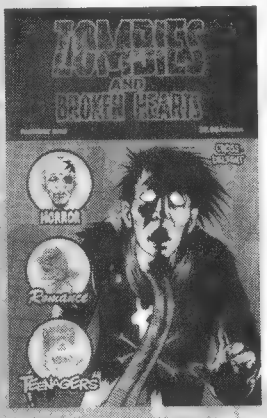
Zombies and Broken Hearts #1

Matt Delight/Kevin Cross

$2.95, b/w, 24 pgs., available now

Writers: Kevin Cross, Matt Delight; Artist: Cross

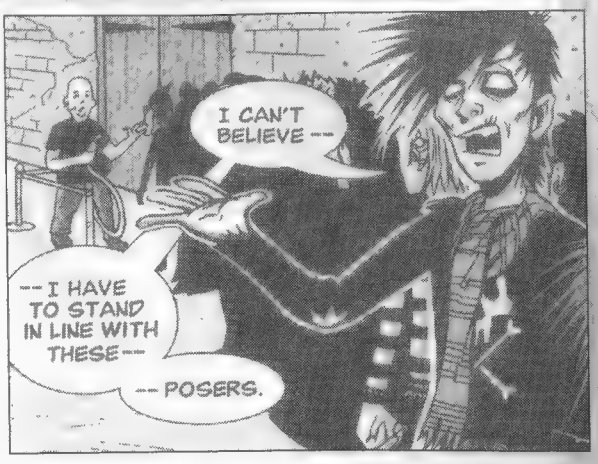
reviewed by **Jim Johnson** ★★½



Hey, what did the tough guy say to the zombie who hit his car?

You're dead!

Well, zombie jokes haven't exactly penetrated mainstream culture yet, and that one certainly won't make it happen. But zombies themselves are on the verge of doing so, if comics are any indication, as witnessed by successes like Robert Kirkman's *The Walking Dead* and a plethora of Steve Niles books.



While this comedy about a "young," lonely, bar-hopping zombie could be construed as just the latest in this trend, resembling what *Adolescent Radioactive Black Belt Hamsters* was to the '80s indy comic explosion, it also shows just how pervasive the phenomena has become. This book was never intended to be scary; it's played strictly for laughs and, as such, it works. But it also shows that zombies have become an everyday concept. (Imagine how creepy Frankenstein's monster was in Mary Shelley's novel; then imagine him working at the corner 7-eleven, and you get the general feeling of this comic.)

It's an enjoyable story but one that doesn't exactly advance the genre.

www.kevincross.net

Magnus Robot Fighter #1

iBooks

$6.95, color, 48 pgs., available now

Writer: Louise Simonson

Artist: Damion Hendricks

reviewed by **Michael Tierney** ★★

The futuristic world of Magnus, an orphan trained by a robot to fight robots with his bare hands, was so ably crafted by Russ Manning that, after more than 40 years, it still stands the test of time. That's rare in science fiction.

Publisher iBooks is the latest to take a crack at reviving this classic series, and, despite redesigns and rewritten history, it was fairly faithful to the original comics. For my tastes, it was better than the end of the Valiant run, but not as good as Bob Layton's start.

Louise Simonson's story picks up right in the middle, so there's no introduction of the characters in their new incarnations. And Hendricks' art is killed by muddy coloring — unless it was intentional that everyone in 4000 A.D. has mocha-colored skin.

While it may have been acceptable to redesign Magnus' short shorts and white go-go boots, no modern artist has ever come close to the incredible job Russ Manning did rendering the beautiful Leeja Clane. Magnus' love interest was far sexier in the 1960s than she's ever been since.

www.komikwerks.com

Knights of the Dinner Table #103

Kenzer & Co.

$3.99, b/w, 80 pgs., available now

Writers: Various

Artist: Jolly Blackburn

reviewed by **Ray Sidman** ★★½

Perhaps it seems odd to run a review of an issue #103 that warrants "only" 2.5 stars. Sure, *KoDT* — considered by many to be *the* comic book/magazine for role-playing gamers — is far removed from its glory days (for me, it peaked with #31-#35). However, one thing it has provided that almost no other series of similar run — 11 years now — can legitimately claim is consistency in quality and its laughter ratio. A fan since #27 and having read every issue, I've yet to encounter one that I'd rate less than two stars, and there are dozens that I'd give between three and four stars.

What makes this issue pivotal to the *KoDT* universe is that Brian Van Hoose finally steps behind the screen for the first time in the series; as readers know, this has been building for a few issues. The characters often have reminisced about Brian's days as a GM, but those days were thought long gone, and B.A. Felton has always been the screen monkey.

The accompanying non-comics articles and features are as good as usual, making the magazine fun to read on many levels. However, readers — especially gamers — who aren't reading this series should give this a try, starting with this pivotal issue.

www.kenzerco.com

BOUND For Glory

TRADE PAPERBACK AND GRAPHIC NOVEL REVIEWS

The Complete Calvin and Hobbes

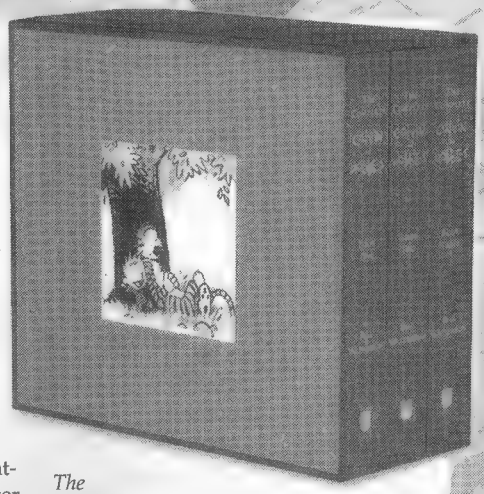
Andrews McMeel

$150, color and b/w, 1,456 pgs., available now

Writer and artist: Bill Watterson

reviewed by **Ray Sidman** ★★★★

PICK OF THE MONTH TPB



Those familiar with *Calvin and Hobbes* need no convincing. They know they should buy this book, immediately and *sans* hesitation. This review, therefore, is for the rest of you, those who may have merely heard of this landmark comic strip or those who may not know about it at all. It's the story of a stuffed-tiger doll named Hobbes brought to incredible life in the wickedly powerful and deliciously twisted imagination of a young boy named Calvin. Together, along with Susie, Miss Wormwood, Rosalyn, Moe, and Calvin's parents, they made newspaper strips unforgettable on a whole new level through a love for life fueled by a boundless imagination.

From Nov. 18, 1985, to Dec. 31, 1995, creator Bill Watterson enlightened, engaged, and entertained readers in more than 2,400 (different) newspapers. In its wake, the 17 book collections of the strip have surpassed sales of 30 million copies worldwide. *Calvin and Hobbes* was The Beatles of the Generation X-era funny-pages.

The strip and its creator garnered critical acclaim and awards further endorsed by a massive pop-culture and cult following that remains fervently loyal to this day, nearly a decade after Watterson surprisingly — and nobly — retired his strip in the name of artistic fortitude.

On Oct. 4, Andrews McMeel Publishing released the ultimate collection: every Calvin and Hobbes strip — 3,160 strips — in a three-volume, hardcover, slipcased set. One of the top three comic-strip publishing events of this decade (along with *The Complete Peanuts* and *The Complete Far Side*), no comics fan, historian, or connoisseur should be without this set. It is compulsory reading.

For $150 suggested retail (under $100 at some retailers), this isn't chump change, but rest assured: *The Complete Calvin and Hobbes* is worth an arm and a leg — even if you're a snowman.

www.andrewsmcmeel.com

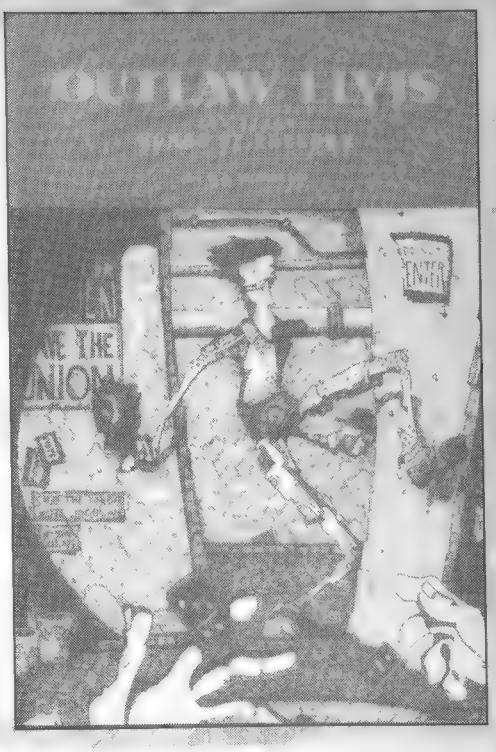
ISBN #: 0-7407-4847-5

IT SAYS HERE THAT BY THE AGE OF SIX...
..MOST CHILDREN HAVE SEEN A MILLION MURDERS ON TELEVISION.
I FIND THAT VERY DISTURBING!
IT MEANS I'VE BEEN WATCHING ALL THE WRONG CHANNELS.

The Ballad of Outlaw Elvis and Other Songs of Freedom

UnredComicBooks

$9, b/w, 64 pgs., available now
Writer and artist: D.A. Morello
reviewed by **Jim Johnson** ★½



D.A. Morello's been trying to make a name for himself with such self-published graphic novels as *Super Power Blues* and *The Remainder*: books where he uses well-trodden notions but gives them his own twist via his stylistic art and moody narratives. After taking a stab at super-heroes and post-apocalyptic existence, what's Morello's next logical step?

Why, folk songs, of course. In the flavor of Woody Guthrie or Bob Dylan, Morello fashions folksy lyrics and accompanies them with his usual artistic flair. The first half of the book is a series of one-page snippets about personal freedom or lack thereof. The second half is a lyrical story of a murderous Elvis impersonator on the run.

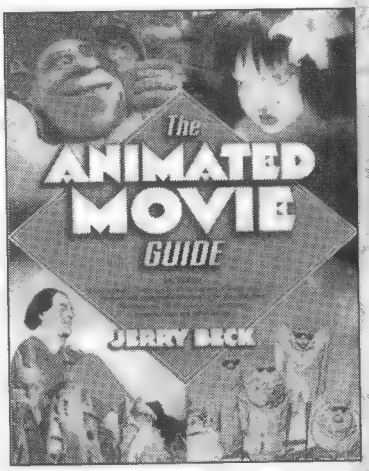
But, as is the case with any song collection, some tracks are better than others. Most of these outshine the sidelong Elvis track on side 2. And the left-hand pages are all blank, essentially reducing this to a 32-page comic for nine bucks that takes about 10 minutes to read. It's a commendable effort, but it just isn't worth it. Readers would be best off seeking Morello's other works.

www.unredcomicbooks.com
ISBN 0-9744090-2-2

The Animated Movie Guide

Chicago Review Press

$26.95, b/w and color, 348 pgs., available now
Writer: Jerry Beck
reviewed by **Jack Abramowitz** ★★★



This encyclopedia lists every animated movie to have a theatrical release in the United States, from a decade before Disney's *Snow White* to somewhat after *The Incredibles*. Entries feature credits, synopses, and interesting comments.

Fun facts gleaned from this book include:

• Mrs. Frisby was changed to Mrs. Brisby in *The Secret of NIMH* because of potential marketing conflicts with *Frisbee*.

• Mrs. Potts and Chip from *Beauty and The Beast* make a cameo appearance in Disney's *Tarzan*.

• Felix the Cat could not be used in *Who Framed Roger Rabbit*, but his likeness does appear.

Readers may disagree with some of Beck's reviews. For example, I like Disney's *Robin Hood* more than he does but *The Sword in the Stone* far less. Of course, such is the nature of reviews (including this one).

Since the book features only films with U.S. theatrical releases, such films as *Hercules and XenArtist: The Battle for Mount Olympus* and *Kiki's Delivery Service* only appear in various indices. Since these are not indexed, finding those films is hit or miss — but that's a minor flaw.

www.chicagoreviewpress.com
ISBN 1-55652-591-5

Batman: War Games Act Three

DC

$14.99, color, 208 pgs., available now
Writers and artists: Various
reviewed by **S.A. Bennett** No ★

Not only does "War Games" end badly, creatively and otherwise, it takes forever to get there. It's a classic example of a branded "event" that got away from both its editors and some talented writers (plus guys who apparently have never read a Batman comic before) who were unfortunately caught up in this miserable mess.

The plot is simple enough: Blackmask (the man who has to polish his head, now looking as if he was separated at birth from The Red Skull) tries to take control of Gotham's organized crime. The twists and turns keep coming but fail to engage, coming off as mere pretexts to keep this feeble excuse for a story going yet another month.

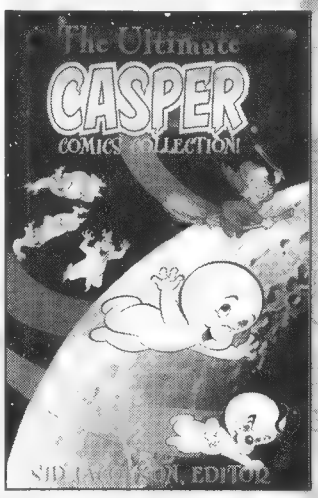
There's gratuitous torture, failure is piled atop failure, the death of one regular character is followed by another (does anyone know either of them well enough to actually mourn their passing?), and the Gotham police, who really should know better, stupidly turn their backs on the vigilantes when they've never needed them more.

www.dccomics.com
ISBN: 1-40120-431-7

Ultimate Casper Comics Collection

iBooks

$14.95, color, 160 pgs., available now
Writers: Ralph Newman, Jim Miele, Charlie Strauss, et al
Artists: Warren Kremer, Ernie Colon, Howie Post
reviewed by **Tim Lasiuta** ★★★½



Al Harvey would be proud of this book.

Long-time Harvey Editor Ralph Newman has compiled an outstanding selection of *Casper the Friendly Ghost* tales from #11, #13, #17, #20, and #22. Reprinted in their entirety, even the Warren Kremer covers are included. Not only do readers find Wendy, the Good Little Witch, but also The Ghostly Trio, Nightmare, and Spooky.

Boy, do these stories bring back memories! Simple, predictable, yet entertaining and memorable. As is the case with many kid comics, the multi-parters are the best, and here readers find Kremer and Harvey (as characters) in "Real Gone," Wendy and Casper in "The Flying Horse," a *Babes in Toyland* swipe in "Kings of Toyland," and others that will keep readers flipping the pages.

Printed on pulp paper, the colors just didn't seem right. On glossy, *wow!* Casper, the way he was intended. Good production values are evident throughout the book. Ernie Colon's cover is icing on the cake.

They sure don't make them like this any more. Hey, Harvey, are you listening?

www.komikwerks.com
ISBN: 1-59687-823-1

Scott Pilgrim Vol. 2: *Scott Pilgrim vs. The World*

Oni Press

$11.95, b/w, 200 pgs., available now
Writer and artist: Bryan Lee O'Malley
reviewed by **Jim Johnson** ★★★

I'M... I'M SUCH A JOCK!
ANYWAY, THEY HAVE THESE-- YOU KNOW, "LUNCHA-PALOOZA"? EVERYONE GOES! WE'LL BE FAMOUS!
AND ANYWAY WE OWN INSTRUMENTS.
WHAT ABOUT... WELL, THERE'S ONLY TWO OF US, RIGHT?
DRUMS WOULD DEFINITELY HELP.

Why would we all want to be Scott Pilgrim? He's a young guy dating two girls, he has an up-and-coming band, and he gets to play videogames a lot.

Why *wouldn't* we want to be Scott Pilgrim? One of his girlfriends is named Knives and has a personality to match. His other girlfriend has seven ex-boyfriends who all want to beat him up. And he has to share a mattress on the floor of his near-empty apartment with his gay roommate.

Bryan Lee O'Malley has carved out quite a life for his character, and it's this quality that makes the reader breeze through this enjoyable graphic novel at a brisk pace. Scott Pilgrim is not the usual 20-something, angry rebel reluctantly being dragged into adulthood; instead, he just goes with the direction life takes him, readily taking both the ups and the downs. In other words, he's likeable.

O'Malley's characters all have the same bug-eyed look, though, and their simplistic rendering makes them hard to tell apart visually. Fortunately, their personalities are better rendered, and this is how they truly stand out.

www.onipress.com
ISBN 1-932664-12-2

Essential Ghost Rider Vol. 1

Marvel

$16.99, b/w, 560 pgs., available now
Writers and artists: Various
reviewed by **S.A. Bennett** ★★★

Ironically, most *Ghost Rider* fans probably won't enjoy this collection (which includes *Marvel Spotlight* #5-13, *Ghost Rider* #1-20, and *Daredevil* #139) of the character's earliest appearances. They're likely to find the stories too weird and old-fashioned.

However, as a source of unintentional comedy, you really can't beat Marvel's wonky take on such '70s cultural touchstones as motorcycle gangs, Satan worship, Native American rights, street crime, shark attacks, and canyon jumping.

It's a little sad watching a profoundly odd character turn into just another super-hero, when the horror boom goes bust — such as when he faces the new Zodiac (a one-man version of the villain team from The Avengers). He manages to avoid Ghost Rider by magically cross-dressing as the female member of the team Virgo, passing "herself" off as "just" an inexplicably masked streetwalker. (How this slipped past the Comics Code Authority, I don't know.)

And it's worth it to see art by such mostly forgotten greats as Jim Mooney, Frank Robbins (featuring a "ghost appearance" by The Phantom Eagle), and George Tuska.

FEMALE, HAVE YOU SEEN A MAN GARBED IN YELLOW AND WITH GREEN SKIN IN THIS VICINITY?
GOTTA HAND IT TO YOU CHUM. THAT'S A MORE ORIGINAL COME-ON THAN MOST JOHNS CAN MANAGE.
BUT I DON'T THINK YOU'RE MY TYPE. SO BEAT IT-- HUH, PAL?
WHEW!

www.marvel.com
ISBN: 0-78511-838-1

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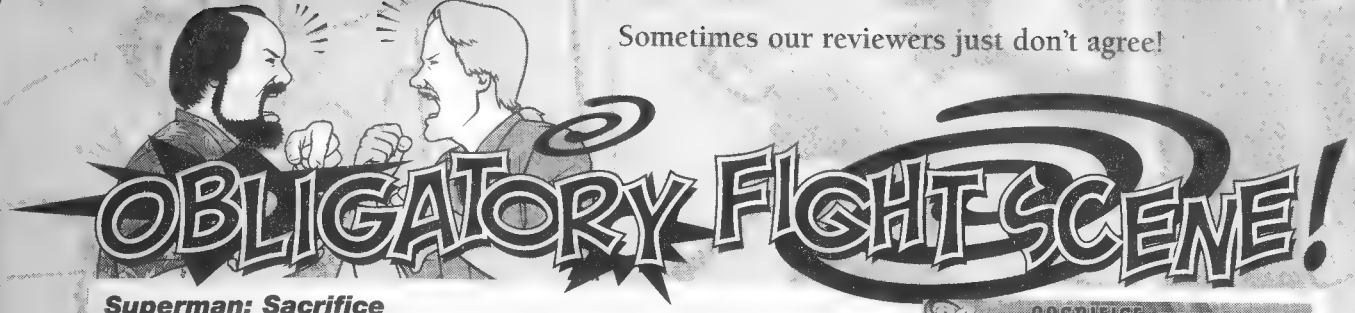


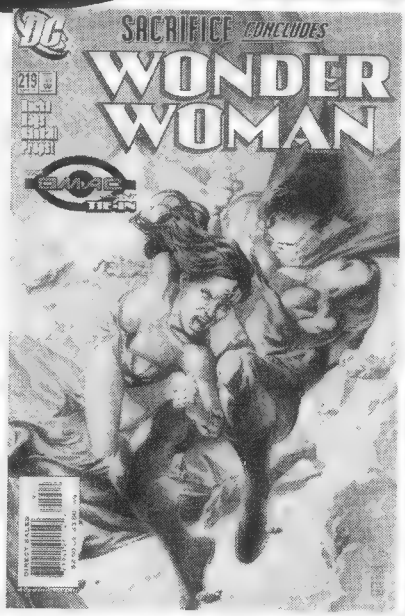
Superman: Sacrifice

DC

$14.99, color, 192 pgs., available in January

Writers: Greg Rucka, Mark Verheiden, Gail Simone; Artists: Various

discussed by **Jim Johnson and John Petty**



(***Spoiler Warning:*** *If, by some strange circumstance, you haven't read this storyline, this review does, necessarily, give away major plot points.)*

Jim Johnson: It's not too often that these kinds of stories work, especially when it takes four titles, three writers, and a staggering 18 artists to bring it together. And there are a slew of characters, too, including Brainiac, Darkseid, and The Justice League. But it's a surprisingly cohesive story about Superman's manipulation by former bwahha-ha guy Maxwell Lord, a story that's full of surprises, as well, including the controversial action taken by Wonder Woman to free Superman's mind of Lord's control. But this story is also a big step down the DC universe's darker path, and I can see the steam already coming out of your ears, Mr. Petty Pureheart. So speak your mind.

John Petty: Why, thank you, Mr. Easily Pleased. My main objection to this storyline is that it's nothing more than a blatantly manipulative attempt to further drag the DC universe down a path of darkness and despair. So now Wonder Woman is a murderer. Nice. It's getting so you can't tell the heroes from the villains in DC books any more. Now that murder and mind rape are apparently considered acceptable by the increasingly authoritarian heroes of The JLA, who's safe?

The worst part, though, is that this story *didn't have to happen*. Superman has been mind-controlled before, and no one had to die to snap him out of it. There's always been another way, until now — when the murder at the end is the *point* of the story.

Johnson: Oh, will you just stop? We all say murder is never acceptable, yet many, if not most, of us would admit resorting to it, if we had to under certain situations. Wonder Woman was in one of those situations. That was, in fact, the point of the story: There was *no other way* to ensure that Maxwell Lord wouldn't be able to control Superman again. And, if you pay attention, it's easy to tell the heroes from the villains. The last time I looked, the heroes of the DC universe don't rape their enemies' wives or turn their most powerful members into living weapons. Drastic times, drastic measures. Think of how many people would still be alive, if Batman had whacked The Joker when he had the chance, Mr. Scout Leader.

Petty: But the fact is, he *didn't*, Mr. Manson. Batman was always *better* than that. And, with all the resources available to the "heroes" of the DC universe, are you seriously suggesting that *murder* was the only alternative?

What about the Phantom Zone or cryogenic suspension?

What about asking some of the Godlike beings of the DC universe for help, like Highfather or Shazam or Zeus or The Guardians?

"No other way" is a copout. Wonder Woman was only in that situation because DC *wanted* her in that situation. There's *always* been another way in the past. And, no, DC "heroes" don't rape their enemies' wives, they rape their minds, instead. It's a slippery slope the DC universe is going down, since, now that the "murder" line has been crossed, how does DC justify keeping any of its villains alive? Why not just go out and slaughter The Joker and Luthor and Deathstroke, *et al.*, because it's the only way to ensure they won't do bad things again?

Why not extend that policy to corrupt politicians or child molesters? Where does it end? And let's not even get into how out of character this whole charade has been for everyone involved.

Johnson: Well, I don't think Superman had the Phantom Zone projector on him at the time. But I will remind you: He once killed three Kryptonian villains because they could escape from the Phantom Zone. And he didn't go around killing every super-villain in sight after that because he thought he had set some kind of precedent. And you know why? Because he's a hero! Get with the times, Grandpa.

Petty: Remember "With great power … "? DC's "heroes" should take that line to heart, you young whippersnapper.

www.dccomics.com

FREE HIM! DO IT NOW!
WHY? I HAVE ABSOLUTE CONTROL OF SUPERMAN.
THAT'S SOMETHING EVEN LEX HASN'T BEEN ABLE TO MANAGE, AND HE'S BEEN TRYING FOR FAR LONGER THAN I HAVE.
AND BEFORE YOU THINK KNOCKING ME OUT IS THE ANSWER, LET ME TELL YOU, IT ISN'T.
BECAUSE EVENTUALLY, I'LL WAKE UP, IF ONLY FOR A MOMENT.
PLEASE!

The Freebooters Collection

Fantagraphics

$29.95, color and b/w, 184 pgs., available now

Writer and artist: Barry Windsor-Smith

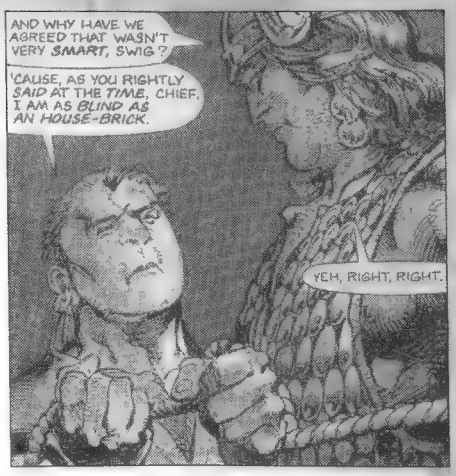
reviewed by **Brent Frankenhoff** ★★★

Apparently, size does matter. At least in Barry Windsor-Smith's mind. When his *Storyteller* series folded in 1997, Windsor-Smith blamed it on a lack of promotion from his publisher (Dark Horse) and not the storage problems that the nine odd-sized issues caused for many collectors.

Yes, like it or not, the size thing was an issue, but the pages would have suffered at a reduced size. Fantagraphics' collection of the three series that ran serially in *Storyteller* continues with this second of the three books and, arguably the best of the lot.

Freebooters is a cross between Windsor-Smith's *Archer & Armstrong* work at Valiant and his *Conan the Barbarian* work at Marvel, but with no restrictions on what his main character, Axus, can and does do. Axus is a semi-retired adventurer whose past exploits continue to grow in the retelling and who's attempting to recapture some of the glory of his youth.

One improvement in this volume over the *Young Gods & Friends* collection of 2003 is a coherent introduction that puts the series in context. However, too much time is spent complaining about the problems *Storyteller* faced in its previous incarnation, when the focus should be on the genesis of the stories themselves. The *Storyteller* material is great fun and deserves these collections.


AND WHY HAVE WE AGREED THAT WASN'T VERY SMART, SWIG?
'CAUSE, AS YOU RIGHTLY SAID AT THE TIME, CHIEF, I AM AS BLIND AS AN HOUSE-BRICK.
YEH, RIGHT, RIGHT.

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The Adventures of Superman, Season 1

Warner Bros. Home Entertainment

$39.99, b/w, 662 pgs., available now

reviewed by **Tim Lasiuta** ★★★½

"Great Caesar's Ghost!" Superman has leapt to DVD, courtesy of the fine folks at Warner Brothers.

What a package this is, too. While the Columbia House Collectors Edition videotapes contained selected episodes, this gives viewers not only the first season (26 episodes), but also the full-length feature film *Superman and the Mole Men*. A classic George Reeves photograph adorns the cover, and the eye-catching interior design makes this a superior collectible.

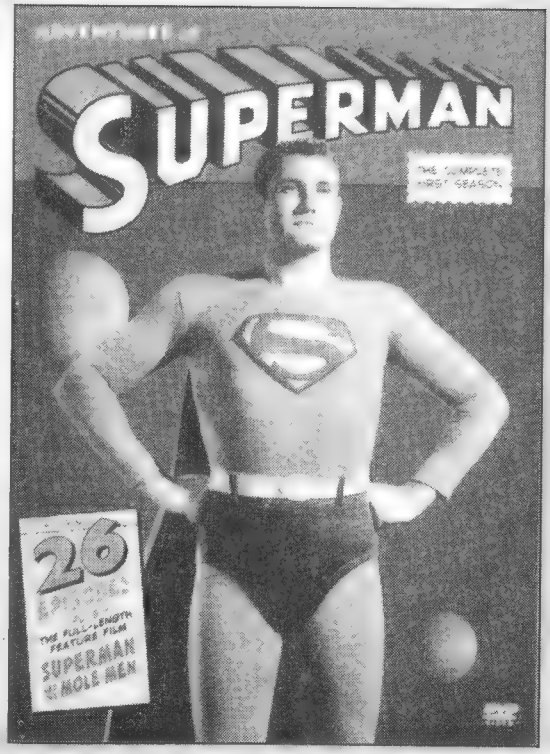
Special features include a documentary, *Adventures of Superman, From Inkwell to Backlot*, a rare vintage short, *Pony Express Days*, and commentaries by Superman experts Gary Grossman (*From Serial to Cereal*) and Chuck Harter.

George Reeves was born to play Superman, and his portrayal of the mild-mannered Clark Kent set the benchmark high for Dean Cain (and, soon, Brandon Roth). Favorite episodes? They have to be "Ghost Wolf" and "Treasure of the Incas."

"Look up in the sky … It's a bird … It's a plane … No, it's Superman!" Coming soon to a DVD player near you.

www.wbtvondvd.com

ISBN: 0-7907-9805-0



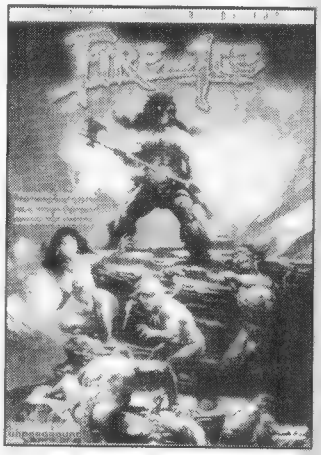
Fire & Ice

Blue Underground

$34.95, 81 mins. (feature), available now

Director: Ralph Bakshi

reviewed by **Ray Sidman** ★★★½



Is *Fire & Ice* Ralph Bakshi's *magnum opus*? If so, what significance does that have in the annals of animation history? The debate continues, though this film from the director of *Wizards* and the animated *Lord of the Rings* has never looked better or sounded finer.

And, in terms of DVD extras, they don't come any bigger than Disc 2: *Frazetta: Painting with Fire*, the stellar 2003 documentary directed by Lance Laspina. One need not be a Frank Frazetta fan to enjoy this 93-minute film about the legendary artist. Beyond the fanboy merits, the movie stands on its own in the world of film.

Back to *Fire & Ice* … While it's not one of my favorite animated films, it's one I regularly enjoy watching on the ol' GoodTimes VHS cassette I've had since my college days. Now, widescreen with audio and video remastering, it's a wonderful experience.

The *Fire & Ice* extras are OK: commentary with Bakshi, a theatrical trailer, a stills gallery, and an interview with Bakshi about Frazetta (from *Painting with Fire*), though *The Making of Fire & Ice* is a nice, albeit brief and non-remastered, gem.

Fans of the film will love this two-DVD release, and the uninitiated should check out this old-school animation fantasy flick in its newly remastered incarnation.

www.blue-underground.com

The Flash Journal/Green Lantern Journal

Chronicle

$9.95@, 128 pgs.@, available now

Artist: Alex Ross

reviewed by **Maggie Thompson** ★★

These two paperbacks are basically "blank books" with lined pages and headers on each page for subject and date. Every so often, there's a faint image appropriate to the subject, and the image is by Alex Ross; full grayscale art appears on the end papers. The concept is to have a compact, easy-to-handle journal (one especially appropriate for gift-giving for comics buffs). Though the first impression is that these are perfect-bound (that is, simply glued at the spine, with the flimsiness that that would entail), the signatures are actually sewn, so the pages can be opened relatively flat. The paper is thick enough to prevent show-through, good enough to prevent bleed-through, and white enough to make reading entries easy, even with the faint lines of the art behind those entries. The art is, of course, excellent, and the lines are close enough together that much material can fit on each page. Nevertheless, face it: These are simply little notebooks, which may make the price a bit high, for those thinking of buying the journals for themselves. On the other hand, the holidays *are* coming.

www.chroniclebooks.com

Flash ISBN 0-8118-4930-9
Green Lantern ISBN 0-8118-4931-7

Archie & Friends featuring "Archie's TV Funnies"

Nostalgia Ventures

$12.95, color, available now

reviewed by **Jack Abramowitz** ★★★

This DVD earns its stars in large part because of its nostalgia appeal and all-around weirdness. The cartoons themselves aren't all that great. If you don't fondly recall *Archie's TV Funnies* and have no interest in the bizarre, lop off a star right now.

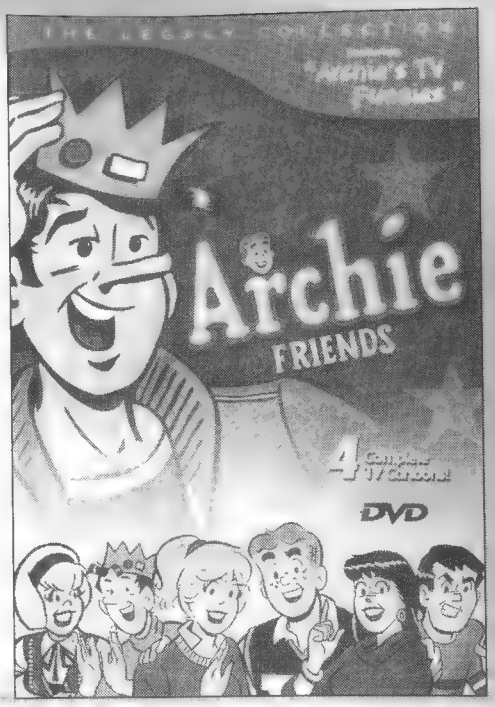
That said, what's not to love about Archie and the gang running a TV station where they show cartoons based on then-popular comic strips?

Among the cartoons they show are *Broom Hilda, Smokey Stover, Moon Mullins,* and The Katzenjammer Kids' alter egos, *The Captain and The Kids.* Nancy and Sluggo are on hand, as is Dick Tracy. But don't expect serious sleuthing; in the early 1970s, Dick Tracy was zipping around in a flying garbage can and hanging out with a girl from the moon.

Framing sequences revolve around the gang getting into some form of trouble or other, but they are generally subordinate to the TV funnies.

Also included is an episode of *The U.S. of Archie,* which reimagines Archie and friends as their ancestors during the time of the Wright brothers.

www.nostalgiaventures.com



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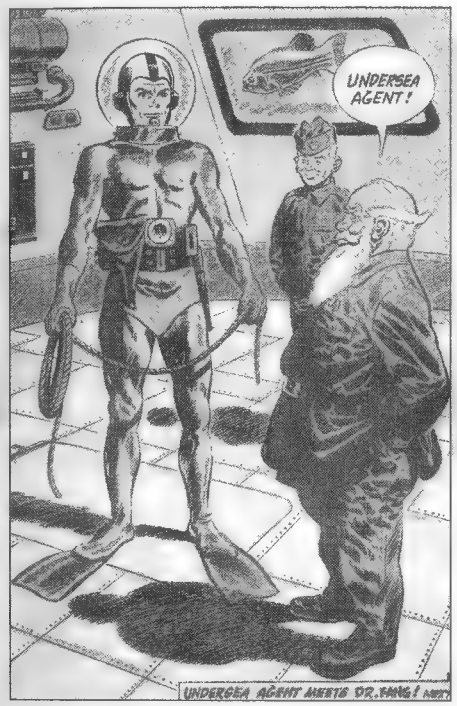
U.N.D.E.R.S.E.A. Agent's brief but notable career

Down in the depths with Davy Jones

by **CRAIG SHUTT**



Dear Mr. Silver Age,

I know all about Aquaman and Namor, but were there any other deep-sea heroes of note during the Silver Age?

Mera
Atlantis

Mr. Silver Age says: Deep-sea heroing was a tough sell in the Silver Age, Mer, as it has been every other time. Fans have a difficult time suspending enough disbelief to understand how those guys are walking, sitting, talking, and handling intense water pressures (and then strolling around on the surface). Thanks to water's buoyancy, everyone can fly and has super-strength, and comics seldom seem able to take advantage of the unusual properties water would offer to those living in it, creating a tough environment in which to generate stories with no strong advantages.

So is Davy Jones, U.N.D.E.R.S.E.A. Agent, filling you with awe and wonder? Me neither.

But during The Silver Age, there was one attempt at handling U.N.D.E.R.S.E.A. heroes in a way that readers could better relate to: Lt. Dav(e)y Jones of the U.S. Navy, who was recruited to become the #1 agent of the United Nations Department of Experiment & Research Systems Established at Atlantis. In other words, he was U.N.D.E.R.S.E.A. Agent!

U.N.D.E.R.S.E.A. Agent was the lesser-known companion title to the well-remembered (and *Archive*-d) *T.H.U.N.D.E.R. Agents*. Despite the similarity in name, Lt. Jones wasn't the U.N.D.E.R.S.E.A. member of that super-hero group but he was part of the same Tower universe. In fact, when Davy gained a pretty flimsy super-power after a few stories, his resemblance to the agents of the better-known group was noted by his comrades.

There weren't any crossovers, which was too bad, although Davy made a final stand-alone appearance in *T.H.U.N.D.E.R. Agents* #13, after his own series had been deep-sized. The appearance was prominently billed on the cover, an oddity for the final 10-page story in the issue, which featured a character whose title already had sunk.

Indeed, Davy (or Davey; it sometimes changed within the same story) lasted only six 25¢-sized issues over a year and a quarter, beginning in January 1966. The odd frequency resulted from the first two issues being published quarterly before the last four went to a bimonthly status. The series had a lot of promise but it was done in by low-energy, bland art in the early issues coupled with a range of stories that sometimes dipped too far below the goofy line. Fans' traditional skepticism about an undersea hero probably played a role, too, although the stories often were genuinely exciting and unique in the market.

The premise was laid out in an epic 42-page introductory tale. Lt. Jones was ordered by the Navy to work with the secret U.N.D.E.R.S.E.A. agency to battle an enemy who was killing American, British, and Australian navy crews and stealing their vessels. Upon arrival, he met Professor Weston, a Santa Claus look-alike in charge of the place, and Skooby Doolittle, his newly acquired young, brash assistant whose job was to provide comic relief. (He usually failed.)

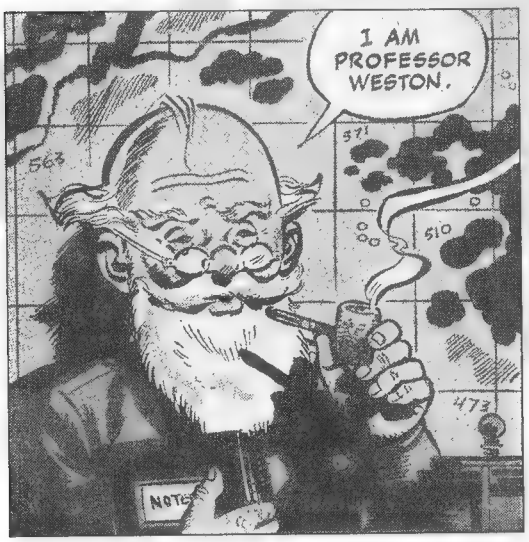
Weston explained that U.N.D.E.R.S.E.A. was just what it said: an international organization based at the site of the legendary Atlantis, which he'd discovered. Jones' first mission was to defeat Dr. Fang, an inscrutable Asian (colored bright yellow, of course) who was killing naval crews in his bid for world domination. Sure, why not? To level the playing field, Weston outfitted Lt. Jones with several of his discoveries, including pressure rings that allowed Davy to withstand extreme depths. He also received a jumpsuit that was one molecule thick, which allowed oxygen to pass through it so the wearer could breathe.

Sure, why not? He also received a miniaturized energy cell that, through even more mumbo-jumbo, could propel Davy quickly through the water without running down — as well as a concussion bullet, fun for all ages.

Jones and Skooby took off in the Sea Saucer to confront Dr. Fang (who was hanging out in Lemuria, of course). Upon arrival, Dr. Fang blew them to bits. Oops.

They were rescued from the wreckage by an old sea dog, the one-eyed Kort (who faded into the background quickly), and his boss, Renata Del Mar, who was hunting Fang because he'd had her father killed. Coincidentally enough, Davy had worked with Renata's father, giving him more reason to want to de-Fang his enemy. They returned to Renata's island base, which Fang was in the process of destroying with his Lemurian army. Mayhem ensued.

After that skirmish, they tried to sneak up



on Fang but were captured. Are these the most pathetic secret agents this side of Maxwell Smart or what? As usual, the evil villain brought the team into his secret headquarters, explained his plan, gave them a tour, and let them get away. After many pages of explosions, derring-do, a confrontation with a school of sharks, and other mishaps, they broke free and limped back to base, vowing to confront Fang again next issue.

Once you got past the clichéd, James Bondian, capture-the-hero-so-he-can-destroy-you-from-the-inside plotline, the story provided plenty of excitement. It brought together the team that would continue as the key players and set up a recurring villain, who passed his villainy onto others when he proved unable to stay alive.

The issue closed with a nine-page spotlight on Skooby, in which he went swimming to forget his disappointment about not being trained as an Agent himself and captured a Lemurian, proving he was worthy after all. It

Skooby meets Davy, as drawn by a Caniff-influenced Ray Bailey.

was a pretty good story overall, full of underwater dangers that were reasonable and exciting and unlike any other adventure stories from the major publishers.

Sadly, the art didn't hold up its end of the dramatic bargain. Both stories were drawn by Ray Bailey, a former assistant to Milton Caniff on the *Terry & The Pirates* comic strip, who later did the *Steve Canyon* strip on his own. He carried that Caniff-influenced art to *U.N.D.E.R.S.E.A.* Agent, and it just didn't sing in that action-adventure setting of larger and more varied panels. The action scenes were stiff, and he favored a six-panel page with close-ups of faces dominating.

Davy Jones' boss, Professor Weston, probably had a hard time keeping all that hair dry.

Those problems may have been recognized, as Bailey turned the cover art over to Mike Sekowsky for #2 (Apr 66), when Dr. Fang returned. This issue broke the story total into four 11-page adventures and one 10-pager, and that format provided a wider range of story styles. The opener was strong, with Fang's Lemuria being blown to bits accidentally on the first page. What a start! The team's wish that Fang had gone down with his headquarters wasn't granted, as he quickly began attacking ships with a giant robotic octopus. But when it sank, the team hoped for the best

Trusty Kort made only a couple appearance s, but Renata joined for the long haul (such as it was) in #1.

Davy's need to fight nature as well as bad guys gave the series an added dimension.

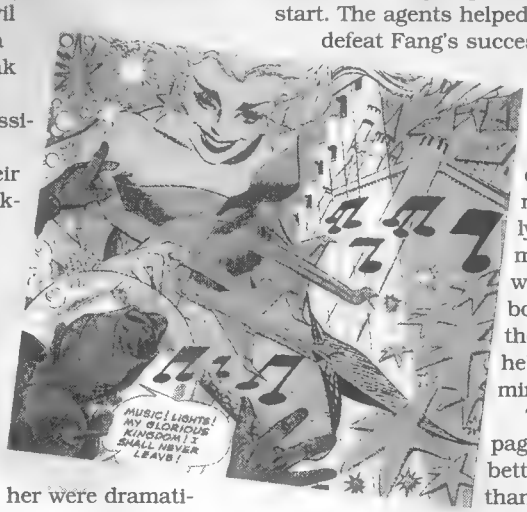
by wishing the worst for Fang.

In the second story, U.N.D.E.R.S.E.A. Agent had to fend off an invasion from another world, in which the aliens used our seawater for refueling, capturing humans who discovered them along the way. It seemed a little early in the marine team's career to be facing alien invasions, and the story was too jarring to fit into the series well.

The third story got things back on track, as agents of The Hosts of Evil Motives (T.H.E.M.) used a Senatorial double to sneak into U.N.D.E.R.S.E.A. for mayhem. Is there *any* possibility that a group somewhere would consider their motives evil? I'm not thinking so.

Skooby's colorful, Mike Sekowsky-drawn hallucinations in #2 indicated flair was being added to the stories.

The fourth story saw Renata kidnapped and brought to the U.N.D.E.R.S.E.A. lair of King Midas, a fabulously rich man who wanted Renny as his queen. It was an unlikely scenario, but Jones' scenes tracking her down to free her were dramatically done. The story was significant in that, thanks to a skirmish with a giant electric eel, Davy gained electromagnetic powers that allowed him to burst through metal hulls with ease and perform other super-hero tricks on occasion.



Giving the agent mild super-powers in #2 diluted his drama without adding much excitement.

The final 10-pager began with Weston providing mumbo-jumbo to explain Davy's powers, allowing them to proclaim him as powerful as a T.H.U.N.D.E.R. Agent. It was an odd turn of events, as the stories were plenty exciting without this new super-power, and it wasn't useful enough to be really significant, as in the T.H.U.N.D.E.R. Agents' own stories. Instead, it made him too much of a super-hero to be as threatened by enemies as before but not powerful enough to face down super-villains. A bad combination.

The rest of this final story, drawn by cover artist Sekowsky, offered comic relief by Skooby. He went for an undersea swim and got nitrogen narcosis, which creates symptoms similar to being drunk (really). Frankly, more pages of Sekowsky-drawn hallucinations and fewer of Davy and Renata tracking down Skooby would've been more fun.

Issue #3 (June 66) experimented a bit more with story pacing, providing both longer and shorter stories. The first story, a 14-pager, got the issue off to a strong start. The agents helped an underwater city defeat Fang's successor, Tyro, an equally lemon-yellow villain. In this tale, Davy used his electro-powers in two panels, to disrupt a charging robot. But he ultimately defeated the mechanical monster with a concussion bomb, which minimized the value of the powers he'd used earlier for minor diversions.

The second tale, a 16-pager, offered a much better change of pace than #2's alien invasion, as Davy went dancing with a date and ran up against Dr. Mayhem's minions, who used a ray gun to capture an agent messenger. Wouldn't you know, the girl turned out to be the daughter of the guy who invented the ray gun, who'd been captured himself. What are the chances?

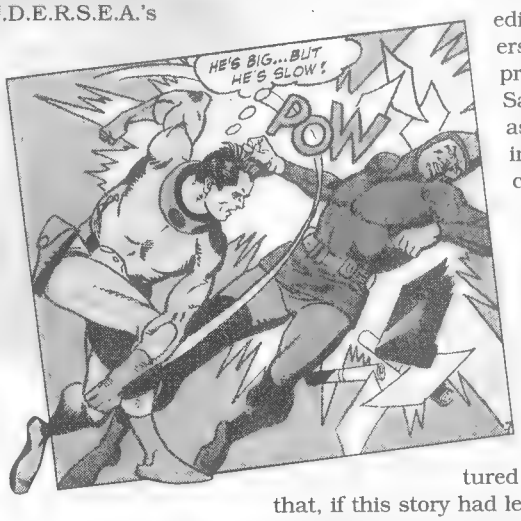
She convinced Davy to take her along when he went off to save everyone on Mayhem's island, breaking in and then out while mayhem of the non-doctor type ensued. They never went near the sea, although Davy used his powers again for a page or two. They were used more significantly this time, but gadgets still would've accomplished the job better and more dramatically for an undersea agent.

Sekowsky returned on the third story, a 10-pager, as the Agents took on a school of giant panther whales, prehistoric fish that'd been disturbed by bomb tests. Sure, why not?

BUT JUST AS THE GUNMEN STEP FORWARD WITH WEAPONS HELD HIGH....
SORRY TO INTRUDE ON YOU RIGHT NOW, LIEUTENANT... BUT I HAVE AN URGENT MESSAGE! I DIDN'T EVEN GET A CHANCE TO CHANGE MY CLOTHES!
I MIGHT HAVE KNOWN! LET'S HAVE IT!

It was a bit fanciful, but it provided a good man-against-the-sea approach that added another dimension to U.N.D.E.R.S.E.A.'s diversity.

Gil Kane came on board to draw the next tale, a 10-pager featuring Davy battling Dr. Malevolent. I'll bet Mama Malevolent was really proud when her son got that degree. The doc had a mind-warping ray he tried on Davy before attacking U.N.D.E.R.S.E.A.'s HQ. Fortunately, Lt. Jones doped out what was happening and handled things. Kane's art gave the strip a real jolt, even though his story featured only a few good punches being delivered. The issue finished with a seven-pager drawn by John Giunta, in which a Davy Jones android infiltrated the U.N.D.E.R.S.E.A. base.



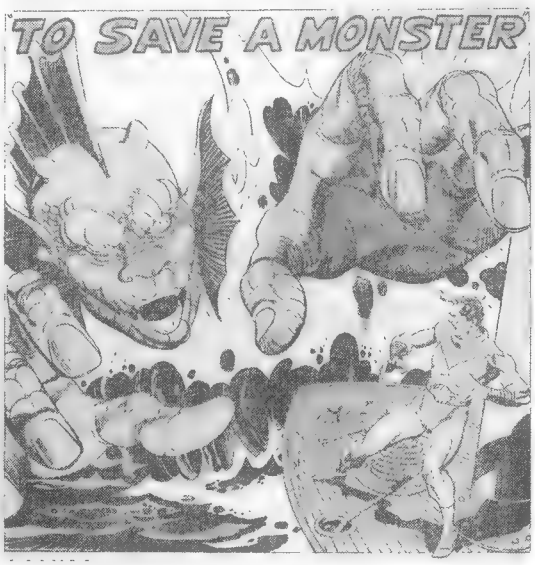
Kane took over the cover duties for #4 (Aug 66), but Bailey remained the lead artist, taking on the 14-page first tale. It made a big deal out of introducing a friendly dolphin (named Dolph), who never showed up in another issue. Despite all the effort put into creating a new character that wasn't too interesting in any event, the story was strong, since Davy had to find and defuse a ticking time bomb left in the station by a traitor. I'll let you guess if he made it. Kane handled the next story, a 13-page classic in which Skooby was turned into a giant sea monster that attacked the station and surrounding ships in an all-out brawl. Now *that's* what I'm talking about!

Bailey drew the next tale, a 14-page change of pace in which Skooby accidentally uncovered the secret undersea base of General Zomba and his mind-controlled minions. His plan was to destroy U.N.D.E.R.S.E.A., but Dolph led Davy to the secret base, and the two of them put the kibosh on Zomba and his zombies.

The issue wrapped up with a Frank Bolle-drawn 10-page story — giving readers one fewer story (but longer stories) than earlier issues. It featured Davy and Skooby going undercover on a fishing boat to capture The Pirate, who was working for T.H.E.M. Again, the tale involved battles aboard the ship rather than undersea, as the villains fell into the trap and tried to fight their way out. Davy used his powers only to help him cling to a metal hull when he was thrown overboard. It wasn't exactly Dynamo-level action for a super-powered agent, but the story was pretty good and another change of pace for an underwater title.

The issue also featured the title's first letters page, in which the editors noted that readers had indicated they preferred shorter stories. Sadly, despite a fan asking about the writing, the editor didn't credit the scripters.

Kane handled both the cover and lead story in #5 (Oct 68), a 20-pager in which Davy and Skooby battle a giant squid and a giant robotic scorpion-like creature and were captured by aliens. I'm thinking that, if this story had led off the series, it might've stuck around for quite a while longer. Bailey took over for a 10-pager in which Jones



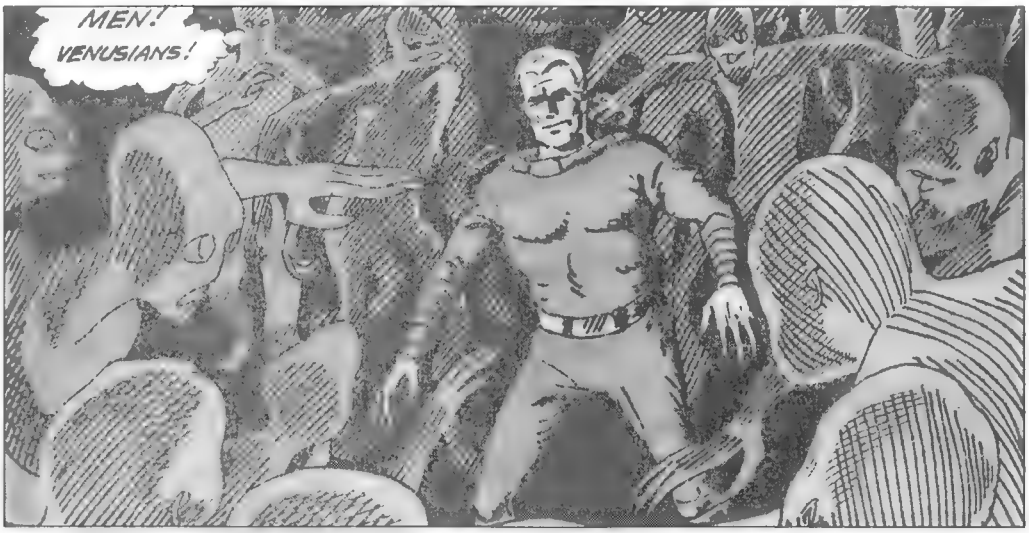
and Skooby had to sneak onto a villain's island and into his secret base to stop him from shooting down military planes. It had a Bondian flair to it — a point even Skooby

Davy's low-profile night out in #2 was interrupted by an agent with fan mail from some— I mean, a really important message.

Pow! Punches finally started to carry a wallop when Gil Kane arrived in #2.

Gil Kane's dramatic style added needed pizzazz to the exciting plots.

Adding the amphibious Merman to the mix might've created some excitement ... if he hadn't spent his first 20-page adventure on Venus.



noted during their sneaking around.

The issue ended with a two-part, Manny Stallman-drawn tale that finally injected true super-action into the book — and botched it. U.N.D.E.R.S.E.A. used its technology to turn William Fields into Merman, an amphibious man who could breathe underwater and had enormous strength. Sadly, with that origin in

Not even wondrous undersea cities and a Kane Kutie could prevent #6 from being the final issue.

place, he was sent off on his first adventure, which took him to, of all places, Venus! The team's enemies had set up posts there, and, since the atmosphere was 60% the density of water, Merman was sent with Davy on a three-month space ride to destroy the Venusian base. Sure, why not?

It was actually a fairly exciting tale, with odd sea creatures and Venusian natives who wanted to help. Flying saucers and explosions galore made it a pretty good story, but how *U.N.D.E.R.S.E.A. Agent* ended up devoting 20 pages to adventures on Venus still makes me shake my head in wonder. Obviously, the title was trying to find something that would click. This wasn't it.

Issue #6 (Mar 67) featured a Wally Wood cover, with Davy impaling a giant sea creature, as a bikini-clad Renata flailed in the foreground. Oh, yeah, I'm plunking down my quarter for *this* one! Inside, Gil Kane did the honors on a 20-page epic in which Davy met a scantily clad babe who bore a strong resemblance to Carol Ferris' sexier sister.

Elysse informed Davy that the undersea quake that had brought him to her had sealed his retreat, so he was stuck living there with her forever. Accepting his, um, sad fate, Davy went off with Elysse to hunt down a killer shark, battle a gigantic, prehistoric octopus, and become engaged. Needless to say, fate tore them apart, and Davy was left wondering what might have happened.

The 10-page second story, by Bailey, featured Davy and Skooby being captured for a slave camp by an underwater general. For plotting an escape, Davy was thrown to the sharks, but that didn't go as planned. The story took a goofy turn in the end, as Davy downed a drink that turned him into a giant, which really aided his cause. The final 10-pager, also by Bailey, featured Merman. He had to stop a wacko who was building his own missile base to attack the U.S. Mer's biggest problem was that the base was guarded by giant lobsters, but they seemed pretty reasonable after last issue's trip to Venus.

Even when we were little kids, our math skills could add up those numbers, and it was apparent that *U.N.D.E.R.S.E.A. Agent* had lost pages. If nothing else, the change from perfect (square) binding to saddle stitching (regular comics stapling) indicated that this issue had dropped from 64 pulse-pounding pages to 48. And, while a Wally Wood cover and 20 pages of Kane Kuties ensured our pulses were still pounding even with fewer pages, it apparently wasn't enough to keep the series afloat.

Davy made one final appearance three months later, as noted earlier, when he showed up as the final feature in

T.H.U.N.D.E.R. Agents #13 (Jun 67) under the cover and splash-page banner of a Guest Star Appearance. Oddly enough, the story was drawn by Paul Reinman and introduced The Mold-Master, who captured Davy and Skooby and revealed he'd been responsible for the android that had invaded U.N.D.E.R.S.E.A. HQ back in #3. Needless to say, in a villain's lair where android doubles of the heroes are roaming around, it's not tough to disguise yourself to make a break.

This tale brought up continuity that was a year old and based in another title — that was now canceled anyway. Was this story a straggler from the original series that was being burned off? Or was it a new story, drawn by a new artist, in the hope of giving Davy one more chance at success? It's hard to say, and Davy didn't appear again in the series, either in a *T.H.U.N.D.E.R. Agents* tale or his own story.

THERE! THAT SMOKE SCREEN OUGHT TO HOLD 'EM FOR AWHILE! C'MON LIEUTENANT!
SKOOBY! IT'S THE REAL YOU! BUT HOW DID YOU GET HERE? AND WHERE DID YOU GET THAT GRENADE?

Davy, Skooby, Renata, and the gang didn't last long during the heyday of the Silver Age, and they are little-known or -remembered today. The *T.H.U.N.D.E.R. Agents* themselves didn't have long careers, lasting only until 1969. Secret agents were a fad, and secret agents based under water were probably a hard sell.

Even so, there was a lot to like about *U.N.D.E.R.S.E.A. Agent*, and the double-sized space in most issues gave us a lot of adventures to read in his short career — and some nifty variety from one tale to the next. Davy Jones had more potential than most soggy super-heroes show, and it's a shame we didn't get to see more of his unusual adventures.

LET'S FOLLOW THIS NICE, YOUNG COUPLE A LITTLE LATER, AS THEY DO A SNAPPY MERINGUE UNDER THE STARS...
OH, DARLING, I COULD DANCE LIKE THIS ALL NIGHT!
ALL NIGHT--? I ALMOST FORGOT! COME ON, HONEY-- EMERGENCY!

Who doesn't enjoy a good battle with a giant squid, as in #5?

Davy and Skooby (and an android Renata) made one final (bland) appearance in* T.H.U.N.D.E.R. Agents *#13.

The Sea King and Mera meringue-d the night away as undercover federal agents in* Aquaman *#26.

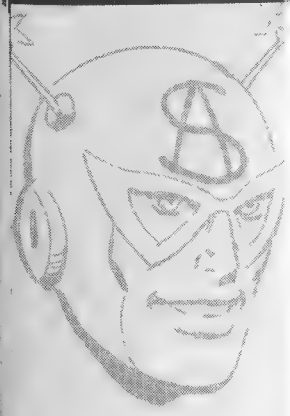
Soggy spying

Coincidentally enough, just months before Davy Jones and Barbara Frost were batusi-ing the night away in *U.N.D.E.R.S.E.A. Agent* #3 (Jun 66), another soggy spy was doing likewise over in the DC universe. In this case, the secret agent was Aquaman, who was getting down on the dance floor with his titian-haired beauty of a wife, Mera.

The duo spent the first few pages of "From O.G.R.E. with Hate!" in *Aquaman* #26 (Mar-Apr 66) lounging on the beach and then doing the swim (OK, the caption claims he was doing the meringue) as part of an undercover job for the feds. Their need to jump back into the ocean every hour put a real crimp in their jet-set partying, though, and diving into seawater fully dressed in a tuxedo and skimpy party dress probably didn't aid their suave images.

Unfortunately, "Mr. and Mrs. Waterman" attracted the attention of the Organization for General Revenge and Enslavement (O.G.R.E.). Personally, I don't know what I'd do with a bunch of four-star slaves, but I wasn't a member. Minions of O.G.R.E. — including the delectable, sharpshooting Huntress — tried to take out our undercover couple but failed and had to escape. So the Watermans spent the next day drawing out the villains by surfing — "hot dogging a pipeline," as that always-hip Mera put it.

They captured Huntress, saving her life in the process. She was so happy she changed sides, forgetting that O.G.R.E. had inserted a bomb in her body to blow her up in that eventuality. The Aqua-team foiled that scheme, and then all three went after O.G.R.E. Davy Jones had a few aqua-beauties of his own, but it's hard to do better than going out on your spy missions alongside two Nick Cardy women.



Fill in your answers and check them twice

HO, HO, HO — IT'S QUIZ TIME!

by **CRAIG SHUTT**

Dear Mr. Silver Age,

Why didn't more super-heroes have Christmas adventures during the Silver Age? I always liked that kind of tale.

Denny C.
Central City

Mr. Silver Age says: It's true, Denny: For some reason, only a few Silver Age super-heroes celebrated the holiday season. But lots of other comics characters offered Yuletide cheer before, during, and since the Silver Age. They include Archie Andrews, Little Lulu, Donald Duck, Dennis the Menace, Herbie Popnecker, and, of course, The Spirit.

Remember all those stories? Remember *any* of them? Let's find out by taking one of Mr. Silver Age's patent-pending pop quizzes. Since it's the season of giving, we'll include questions from all periods of Christmas comics past.

Each question is worth the points noted, because they allegedly get tougher the further you get into the category. But remember, kids, they're *all* easy, if you know 'em! The answers include annotations, in case you want to hunt down these stories and celebrate your yuletide with a few holiday classics.

(Special thanks to Mr. Silver Age's merry band of trivia elves for helping find some of these tales: Dave Blanchard, Kurt Busiek, Brent Clark Rogers, and Mark Waid. With help that good, you, too, could be considered a comics expert.)

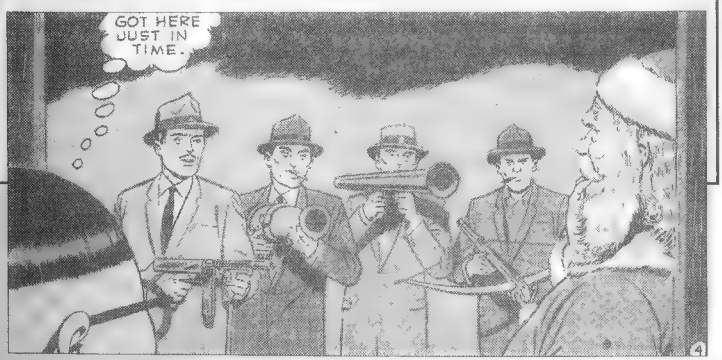
A kid's Christmas

10. Whom did The Spider suspect of knocking all the ornaments off Little Lulu's Christmas tree?

20. Uncle Donald's nephews raised money so the kids in what part of town could have a merry Christmas?

30. Which one of Sugar or Spike's relatives became a department-store Santa Claus?

40. What did Herbie want for Christmas, when everyone was singing, "Herbie Claus Is Coming to Town?"



What Christmas gift did The Little Fat Nothing receive after he helped Santa in* Herbie *#14.

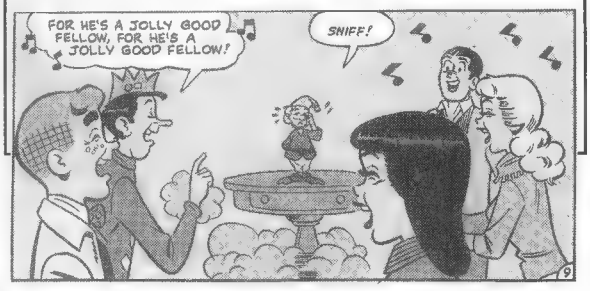
A teen-age Christmas

10. What's the name of the magical brownie who visits Archie and his pals 'n' gals?

20. What Christmassy thing did Superboy talk The Legion of Super-Heroes into finding?

30. Who explained to Sabrina why conjuring up gifts for her friends left her feeling unfulfilled in *Sabrina's Christmas Magic Special*?

40. What two villains did The Teen Titans confront in "The TT's Swingin' Christmas Carol?"



What was the name of Santa's little helper who made a tradition of visiting Archie?

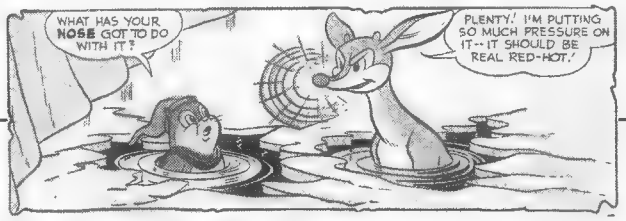
1960s Christmas

10. How did Batman spend Christmas Eve on "The Silent Night of The Batman?"

20. What's the name of Rudolph the Red-Nosed Reindeer's groundhog pal?

30. What did C.R.U.S.H. use to try to destroy Lodge Enterprises at Christmastime?

40. Who talked Bob Hope into dressing up like Santa Claus to sabotage the Hessians during a time trip to the Revolutionary War?



What was the name of the bushy-tailed pal who hung out with Rudolph the Red-Nosed Reindeer?

1970s Christmas

10. Whom did The JLA accuse of being "The Man Who Murdered Santa Claus?"

20. Who teamed with Batman to stop the mob from hijacking Gotham City's Christmas display?

30. Who attacked the new X-Men at Rockefeller Center on their first Christmas Eve together?

40. Whom did The Freedom Fighters prevent from shifting the Earth's axis so New York's Santaland was positioned at the North Pole?

UH, AMANDA--I THINK WE'RE BEING FOLLOWED.
BETSY DEAR, DO YOU HEAR ME SCREAMING FOR A COP?
AUF WIEDERSEHEN, MEINE FREUNDE... IF YOU DON'T HEAR FROM US AGAIN...
...DON'T WORRY. MERRY CHRISTMAS, ALL.

Which villain is about to wreck our merry mutants' Christmas shopping?

1980s Christmas

10. What hero (with the worst costume in history) gained super-powers while teamed with Batman on Christmas Day?

20. What villain was defeated by the invincible team-up of Superman and Santa Claus?

30. Whom did Batman call on to stop GeoForce from killing a sexual predator at Christmastime?

40. Who helped Batman and The Outsiders defeat a mystical stealer of children's souls on Christmas Day?

HOW ARE YOU FEELING, SUPERMAN?
DON'T WORRY ABOUT ME, FRIEND!
I'VE BEEN BLASTED BY THE BEST OF 'EM IN MY TIME, AND THEY HAVEN'T KEPT ME DOWN--

Santa and Supes teamed up to stop what dastardly foe of Big Blue?

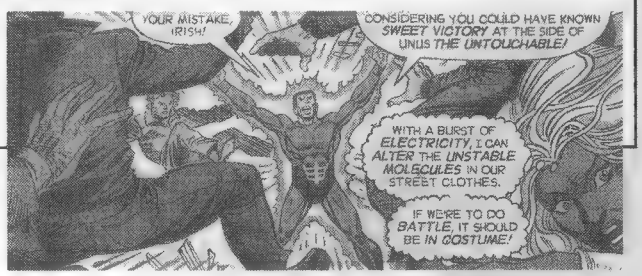
1990s Christmas

10. Who was the most powerful mutant ever detected by Cerebro, whom The X-Men traced to a department store at Christmastime?

20. How does Superman spend Christmas Eve?

30. Who saved Spider-Man from certain death on live TV on Christmas Eve?

40. Who took Santa Claus' place to deliver presents after accidentally catching St. Nick in a booby trap?


YOUR MISTAKE, IRIS!
CONSIDERING YOU COULD HAVE KNOWN SWEET VICTORY AT THE SIDE OF UNUS THE UNTOUCHABLE!
WITH A BURST OF ELECTRICITY, I CAN ALTER THE UNSTABLE MOLECULES IN OUR STREET CLOTHES.
IF WE'RE TO DO BATTLE, IT SHOULD BE IN COSTUME!

Unus wasn't the major mutant The X-Men went Christmas shopping for. Who was it?

ANSWER KEY

A kid's Christmas

10. Mr. Moppet, of course. (*Little Lulu* #66, Dec 53)

20. Shacktown. (*Four-Color Comics* #367, Jan 52)

30. Grampa Plum. (*Sugar & Spike* #68, Jan 67)

40. Jolly Pops. (*Herbie* #14, Dec 65)

A teen-age Christmas

10. Jingles. (Many *Archie's Christmas Stocking* issues since 1962)

20. The star of Bethlehem. (*DC Special Series* #21, Mar 80)

30. Cousin Ambrose. (*Archie Giant* #220, Apr 74)

40. Mr. Big and Mr. Scrounge. (*Teen Titans* #13, Feb 68)

1960s Christmas

10. Singing Christmas carols with Commissioner Gordon. (*Batman* #219, Feb 70)

20. Grover. (DC's *Ruldoph The Red-Nosed Reindeer)*

30. A Christmas tree with poison needles and exploding ornaments. (*Archie's Christmas Stocking/Giant* #144, 1967)

40. George Washington (*Adventures of Bob Hope* #89, Oct 64)

1970s Christmas

10. The Key (*Justice League of America* #110, Apr 74)

20. Plastic Man (*The Brave and the Bold* #148, Mar 79)

30. The Sentinels (*X-Men* #98, Apr 76)

40. The Elf (*Freedom Fighters* #7, Apr 77)

1980s Christmas

10. Looker (*Batman and The Outsiders* #31, Mar 86)

20. The Terrible Toyman (*DC Comics Presents* #67, Mar 84)

30. His buddy, Superman (*Batman and The Outsiders* #19, Mar 85)

40. Phantom Stranger (*Batman and The Outsiders* #8, Mar 84)

1990s Christmas

10. Kris Kringle. (*Marvel Holiday Special* #1)

20. He answers pleas for help in his fan mail. (*Superman* (2nd series) #64, Feb 92, *etc.*)

30. J. Jonah Jameson (*Marvel Holiday Special 1996)*

40. Dr. Doom (*What The— ?!* #10, Jan 91. You know you want to go read this one right now! Ho, ho ho!)

Scoring

500-600: Jolly! You know as much as St. Nick himself!

400-500: Cute! You're as important to the team as Rudolph!

300-400: Keep trying! You've got the spirit of Herbie the Elf!

200-300: You're a little Frosty! Try again next Christmas Day!

100-200: Good grief! Go ask Linus for the true answers to Christmas quizzes!

0-100: Foul! Stop hanging with The Grinch and read some Christmas comics!

Mr. Silver Age's Mail Chute ...

Fabulous females from the '40s and '50s

by CRAIG SHUTT

***Is there a big enough market for a Venus collection (seen here as reprinted in 1997's* The Golden Age of Marvel Comics)?**

I'LL NEVER STOP IT! NEVER! THE SEA IS MINE... ALL MINE! IT OBEYS MY EVERY COMMAND... AND I'VE COMMANDED IT TO ARISE AND INUNDATE THE ENTIRE WORLD! IT WILL OBEY ME -- I AM THE OCEAN'S MISTRESS!!!
YES, I KNOW... I KNOW! YOU ARE NEPTUNIA, DAUGHTER OF NEPTUNE, KING OF THE SEA! YOU FORGET THAT I TOO HAVE CERTAIN STRANGE POWERS! I AM VENUS... REMEMBER? VENUS!!!

Dear Mr. Silver Age: Thank you for printing my letter, in ***CBG*** #1604, concerning the possibility of reprinting the excellent classic, all-ages series *Sugar & Spike*. Now, I have another question: Is there anyone at Marvel we can write to with suggestions for possible reprints?

While Marvel is doing a great job with its *Masterworks* and *Essentials* series, I've learned, thanks to Trina Robbins' *The Great Women Cartoonists* and *Great Women Superheroes*, that there is a large chunk of Marvel Golden Age history that's being ignored today; their fabulous female characters of the 1940s and 1950s.

On behalf of those fans like myself who weren't so lucky to know of these characters before, I'd like to request the return, via reprint, of the Golden Age Marvels: The Phantom, Miss America, Jeanie, Hedy De Wolfe, and especially Venus. And, of course, the *Essential Millie the Model*, which is *long* overdue! I personally would *love* to see a complete — with ads and paper dolls and everything — reprint of the rare and expensive *Miss America* #1.

Think these won't have fans? Think again! In the shop I work in, I've found that Venus, Millie, Hedy, and the others have a large "underground" following, mostly of older guys who read these comics as teens and thoroughly enjoyed them. Not only have I sparked a local mad hunt for back issues with these characters, but every one of these collectors swears he would buy trade paperbacks featuring the *original* Golden Age stories.

I think they would appeal to modern audiences, as well. Girls *do* still read super-hero comics now and then, but they tend to like "lighter" stories like *Formerly Known as The Justice League* or comics featuring female characters who aren't just "sex objects." The combination of the humor and innocence of these Golden Age characters might appeal on both fronts; moreover, the art I've seen is all great!

Speaking of great art and humor — *when* is Archie going to give us a *Katy Keene of the 1950s* trade paperback? It's nice they are "reintroducing" her to the Archie universe, but I'd like more of Bill Woggins' stories!

Lunita Weber
lunita1me@hotmail.com

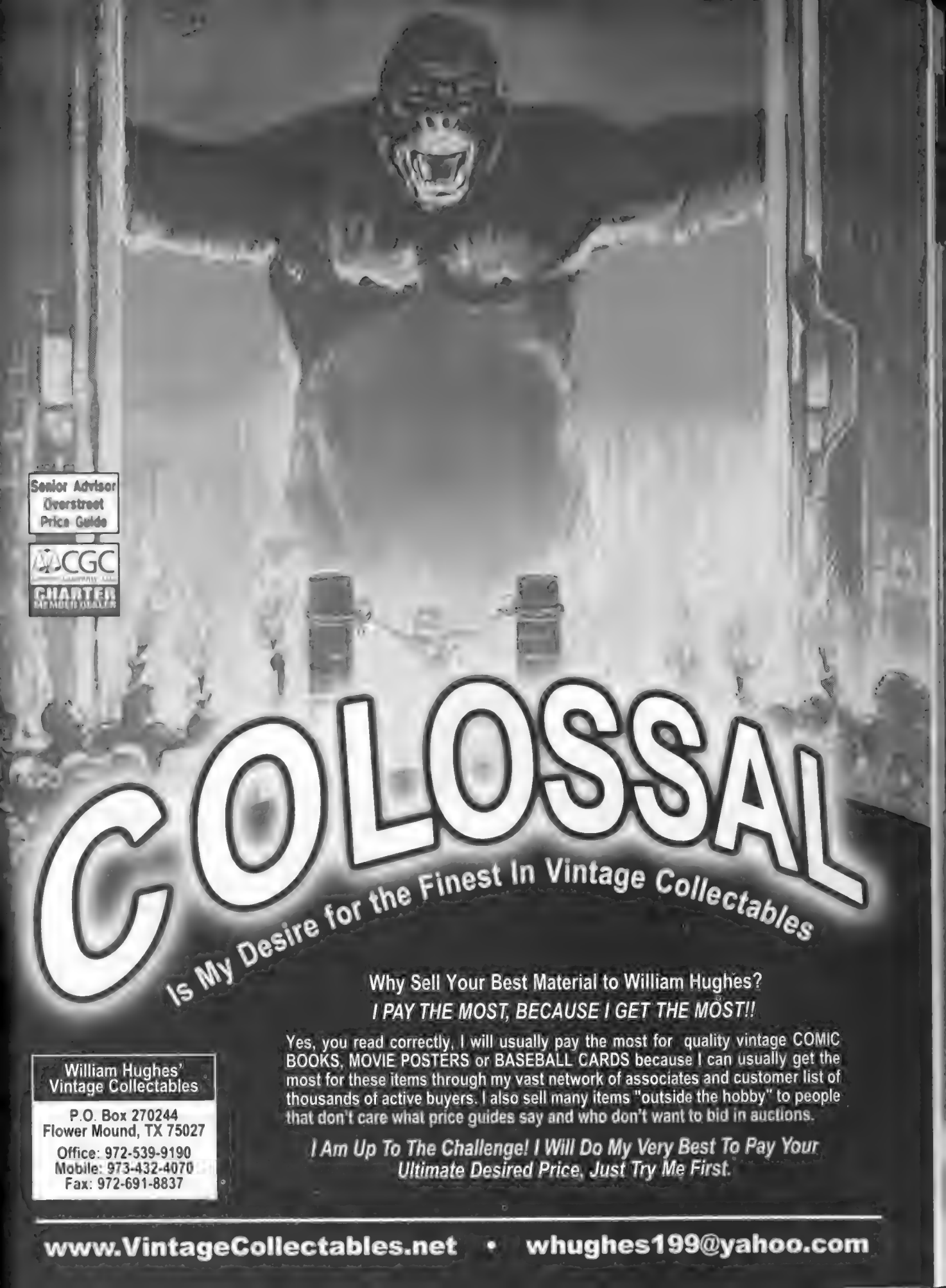
(I'd love to see a Venus collection myself, Lunita, and I'd buy all those you suggest! But it's hard to gauge whether people like us constitute a big enough audience to make the books profitable. It's to be hoped that the response to current Golden Age reprints and collections like the ***Showcase Presents*** *volumes will lead to some that might be more of a risk.*

I'm told the person to contact with Marvel reprint suggestions is Director of Sales and Marketing David Gabriel. — MSA)

Known to fans worldwide as "Mr. Silver Age," **CRAIG SHUTT** has waxed nostalgic about comics of old in CBG since 1992. His latest book, ***Baby Boomer Comics***, is available from F+W Publications at (800) 258-0529, offer CBHCS. Got a question about the Silver Age? Drop him a line at **craigshutt@ameritech.net**. And visit him on the Web at his Forum section of **www.cbgxtra.com**.

"Ask Mr. Silver Age" is © 2005 Craig Shutt.

CBG Xtra ONLINE BONUS! Look for classic Silver Age columns and other trivial tidbits at Mr. Silver Age's roost on www.cbgxtra.com! It's free!



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Forget the Merry Men ...

WHEN ROBIN HOOD MET WONDER WOMAN

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PLUS OTHER THRILLING TALES!

DC also made an unusual move in Wonder Woman's title, when Robin Hood popped up on the cover of #82.

Crossovers in DC comics were uncommon in the 1940s and 1950s, other than in the team-up titles. Two of the strangest crossovers occurred in *Wonder Woman* #82 (May 56) and #94 (Nov 57), when she met Robin Hood in totally unrelated adventures, even though they occurred less than two years apart.

As related in the *Retroviews* in this issue of ***CBG***, Robin Hood became hugely popular with kids in the mid-1950s, when the battling bowman, portrayed by the handsome Richard Greene, hit television screens with a syndicated series beginning in September 1955. Three companies — Quality, Magazine Enterprises, and Charlton — quickly took dead aim at kids and hit the bullseye with regularly published Robin Hood titles.

DC's quiver wasn't exactly empty, either, when the company decided that its swash-

by MICHELLE NOLAN

buckling new *The Brave and the Bold* title was perfect for Robin Hood. The scourge of Sherwood Forest ran in #5 (Apr-May 56) through #15 (Dec 57-Jan 58). In addition, in a highly unusual example of a company picking up a character's title when it was already publishing the character in a different series, DC purchased Quality's *Robin Hood* title! The first DC issue was #7 (Jan-Feb 57), following the six-issue Quality run in 1956 before the company got out of the comic-book business.

But DC also made an unusual move in Wonder Woman's title, when Robin Hood popped up on the cover of #82, which was on the stands more or less concurrently with Robin Hood's debut in *The Brave and the Bold* #5. This was a surprising move, indeed, since no other hero — from DC, the public domain, or anywhere else — had ever appeared on the cover of *Wonder Woman*! Sadly, the covers of #82 and #94 promised much more than they could deliver.

The cover of #82 is striking, with Wonder Woman playing a form of "bullets and bracelets" with arrows and a shield, as Robin Hood says, "With you catching the arrows fired by those knaves — I'll send them a-running!" while firing an arrow. Of course, given the nature of Wonder Woman's stories — by far the most illogical in DC's entire 1950s pantheon — perhaps it's not so surprising that Robin Hood would turn up at a commercially opportune time.

Wonder Woman had seldom been portrayed so beautifully on a cover as she was on #82, with an up-close facial shot. Inside, though, the art was still being handled by H.G. Peter, who had drawn the vast majority of Wonder Woman stories since she first appeared in *All-Star Comics* #8 (Nov-Dec 41) and *Sensation Comics* #1 (Jan 42). But Peter had not drawn a cover since *Wonder Woman* #38 (Nov-Dec 49), so readers had long since become accustomed to seeing the biggest story and cover artistic conflict in all of DC comics. I remember being baffled by the contrast between Wonder Woman's cover appearances and the way she was drawn in the stories, since

Superman and Batman looked pretty much the same throughout.

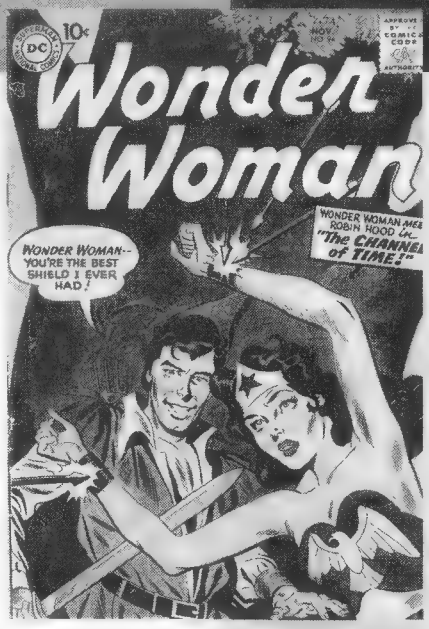
At any rate, seeing Robin Hood must have been a jolt to readers. It's difficult to say whether it made a difference in sales, since both *Wonder Woman* #82 and #94 aren't seen nearly as often as most other DC comics of the same era.

The tidy 10-page epic in #82, "Wonder Woman Meets Robin Hood," begins when Wonder Woman discovers an arrow in the wall of her apartment. She immediately realizes the reason: "Great Hera! The wood in this arrow is more than 800 years old! It must have been fashioned in the 12th century! Hmm — there's a note attached to the shaft!" The note, of course, is from Robin Hood, who is "trapped in the castle of the infamous Sheriff of Nottingham!" Infamous, indeed! Amazon scientist Paula sends Wonder Woman back to Robin Hood's day via that ever-handy plot expeditor, the Amazon Time and Space Transformer.

In five quick panels, Wonder Woman manhandles two of Prince John's thugs while impressing two onlookers, who just happen to be Little John and Friar Tuck. Racing to rescue Robin from the clutches of Prince John, Wonder Woman and Robin plunge into a moat filled with "cannibal fish," thereby adding an unusual fish story to the Robin Hood legend. Wonder Woman is amazed at how Robin responds: "By Neptune's trident! Robin Hood is firing arrows under water!" Wonder Woman, in turn, then stuns Robin by catching arrows fired by Prince John's men, leading to their defeat.

The story doesn't really deliver what the cover promised — especially since Wonder Woman doesn't meet Robin Hood until halfway through the tale — but it's still a significant change of pace for the Amazon Princess.

The wonderful cover by Ross Andru and Mike Esposito for #94 — on which Wonder Woman plays "bullets and bracelets" with steel-tipped arrows — also promises so much more than the story delivers. The cover blurb repeats the lure of #82, word for word: "Wonder Woman Meets Robin Hood." So much for continuity, only a year and a half later.



The story in #94, "The Channel of Time," is much more creative. It begins with Wonder Woman watching the *Superman* television show, which may have been the first reference to Superman in a Wonder Woman story outside the pages of *All-Star Comics*. (Superman's TV faces are drawn by Wayne Boring, not H. G. Peter.)

When Wonder Woman sees a ghost image of Robin on the screen along with Superman, she muses "I don't remember Robin Hood being on at the same time as Superman? I'll check with the TV program listing — Great Hera! There is no Robin Hood broadcast today! That means that somehow the set picked up not a TV but a Time Channel! And that was the real Robin Hood ..."

Paula, this time a blonde instead of a brunette, sends Wonder Woman to Robin's rescue in Prince John's castle. They both again wind up in the evil prince's ever-popular moat, this time to be menaced by a shark. But Wonder Woman lassos the creature, then saves Robin and his Merrie Men from Prince John's cage. Wonder Woman soon winds up back home, once again admiring Superman's feats on television.

In five quick panels, Wonder Woman manhandles two of Prince John's thugs while impressing two onlookers, who just happen to be Little John and Friar Tuck.

AS EVIL PRINCE JOHN'S MEN SCATTER TO THE WINDS, THE TIRELESS AMAZON FREES THE MERRIE MEN---
HURRAY!
TO WONDER WOMAN — A GREAT KNIGHT — A CHAMPION ON THE SIDE OF JUSTICE!
8
LATER, WONDER WOMAN TIME-TRAVELS AGAIN TO HER OWN CENTURY, WHERE---
LOOK AT SUPERMAN CUTTING THROUGH A SAFE WITH HIS FINGERNAIL —TO RESCUE A CHILD LOCKED INSIDE! AMAZING! HOW DOES HE DO IT?
END

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Brian Michael Bendis PART TWO

10 FAVORITE COMIC BOOK COVERS

Another Top 10 from the award-winning writer

No, it's not déjà vu, it's really 10 more favorite covers of award-winning writer Brian Michael Bendis.

As we reported last month, when asked for his Top 10, the prolific Marvel comics writer (his projects include *Daredevil, New Avengers, Ultimate Spider-Man, Secret War,* and *House of M*)replied:

I suck. I've been waiting for months for Maggie to call and give me the chance to pick my 10 favorite covers and when I get the chance, what do I do? I can't pick 10. I could barely pick 20. I'm a nerd. and Maggie, frankly, is coddling me by giving me two months in which to geek out on you. so here we go.

As Bendis promised last month, here are more goodies and a look at why he worships every single issue of *Marvel Fanfare*, plus an additional peek behind the creative scenes. Read on!

Daredevil #200 © 1983 Marvel Characters Inc.; art by John Byrne

***Daredevil* #200 (Nov 1983).** *"John Byrne is a very underrated cover artist. He understands that a cover should make you* **have** *to have the book, and this is probably my favorite* **DD** *cover. Don't you want to read this comic book?"* **Orig. price: 60¢ Current NM value: $3**

Crossfire #12 © 1985 Mark Evanier and Dan Spiegle; art by Dave Stevens

***Crossfire* #12 (Jun 1985).** *"Dave Stevens* **is** *one of the greatest and I think most influential modern comics artists and I actually had a poster of this cover on my wall in college. Man, did the ladies love that."*
Orig. price: $1.50 Current NM value: $2

Typhoid #1 © 1995 Marvel Characters Inc.; cover art by John Van Fleet

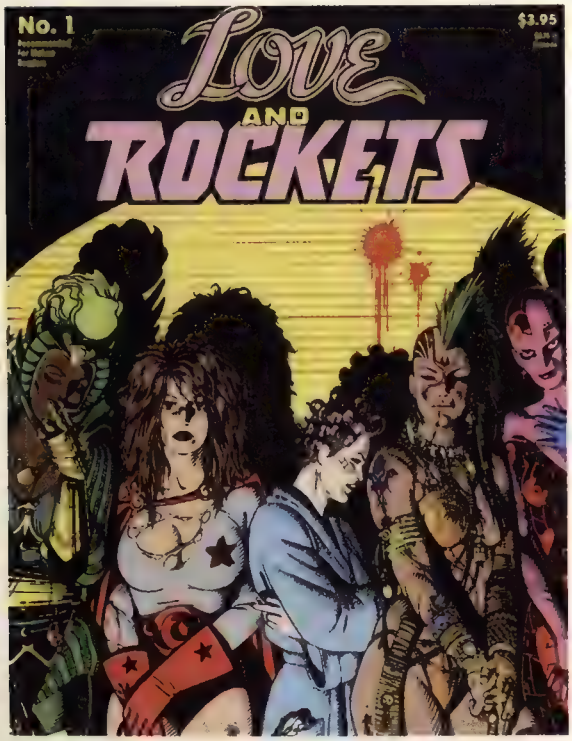
***Typhoid* #1 (Nov 1995).** *"This dizzingly underrated mini-series featured the striking work from John Van Fleet who I would really like to work with one day."*

Orig. price: $3.95 Current NM value: $4

Optic Nerve #8 © 2001 Adrian Tomine; cover by Adrian Tomine

***Optic Nerve* #8 (Sep 2001).** *"Adrian Tomine is one of my favorite storytellers and his covers always evoke so much desolate emotion. This cover is a story unto itself and one I often think about."*

Orig. price: $3.50 Current NM value: $3.50



Love & Rockets #1 © 1982 Jaime and Gilbert Hernandez; art by Jaime and Gilbert Hernandez

Love & Rockets* #1 (Fal 1982).** *"This is the most intriguing indy comics cover ever. As iconic as* ***Amazing Fantasy *#15 or* ***Action Comics*** *#1."*

Orig. price: $2.95 Current NM value: $25

Doctor Strange #55 © 1982 Marvel Characters Inc.; art by Michael Golden

Doctor Strange* (2nd series) #55 (Oct 1982).** *"It's my belief that Michael Golden, my all-time favorite cover artist, should only draw* ***Doctor Strange*."*

Orig. price: 60¢ Current NM value: $2

Marvel Fanfare #6 © 1983 Marvel Characters Inc.; cover by P. Craig Russell

Marvel Fanfare* #6 (Jan 1983).** *"This is the cover the subconsciously inspired 'Avengers Disassembled' and* **House of M. The gorgeous and ominous image of The Scarlet Witch really crept into my brain and stayed there."*

Original price: $1.25 Current NM value: $2

Marvel Fanfare #10 © 1983 Marvel Characters, Inc.; art by George Pérez

***Marvel Fanfare* #10 (Aug 1983).** *"My love affair with* **Marvel Fanfare** *continues with another perfect George Pérez cover."*

Original price: $1.50 Current NM value: $2

Marvel Fanfare #1 © 1982 Marvel Characters, Inc.; art by Michael Golden

***Marvel Fanfare* #1 (Mar 1982).** *"The first issue of the greatest comics series ever has a cover by Michael Golden at the top of his game."*

Original price: $1.25 Current NM value: $5

Avengers #221 © 1982 Marvel Characters, Inc.; art by Ed Hannigan and Brett Breeding

Avengers* #221 (Jul 1982).** *"Finally, here's the cover that subconsciously inspired* **New Avengers. I had this comic for decades and read it dozens of times. It's also the reason I ask Marvel if* **Rom** *is available every other day."*

Original price: 60¢ Current NM value: $2

HEROCLIX MARKET REPORT

by JAMES MISHLER

DC HeroClix: Collateral Damage this February

WizKids will release the next *DC HeroClix* set, *Collateral Damage*, in February. *Collateral Damage* takes *HeroClix* figures off the dial, into the streets, and through the walls — featuring a "wreckage theme," in which many of the heroes and villains are depicted with debris from their battles in the city. **Clayface** bashes through a wall while **Kalibak** wields a piece of a car he just destroyed, and so forth.

Collateral Damage features new object token cards, which are similar to bystander tokens and bring new special objects to the game. In addition to featuring some of the most powerful villains of the DC universe, *Collateral Damage* also includes the premiere of Kyle Rayner as the Green Lantern, plus dozens of other characters never before seen in *HeroClix*.

The *Collateral Damage* ClixBrick exclusive mail-in figure is, **Krypto,** Superman's best friend (though Jimmy Olsen is still Supes' pal). This will be the only time Krypto will ever appear in *HeroClix*. Krypto ties in with the New Guy Night tie-in promotional figure, a new **Superman** with a new sculpt and statistics that will only be available in the New Guy Night version.

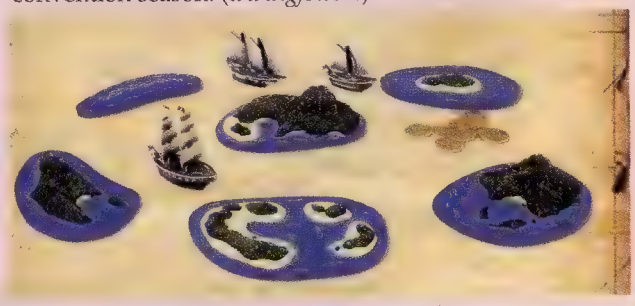
Collateral Damage will be available in four-figure $7.99 booster packs, which will also include a bystander token, object card, battlefield condition card or feat card, plus a rules sheet. (*www.wizkidsgames.com*)

Gale Force Nine to produce gaming scenery for WizKids games

WizKids has entered into an agreement with Gale Force Nine, manufacturers of miniatures-game terrain and accessories, to produce a licensed range of gaming scenery for *MechWarrior, Pirates*, and *Rocketmen: Axis of Evil*. "We are pleased to have the opportunity to work with a company dedicated to expanding the hobby gaming market with such excellent games," said Gale Force Nine President John Kovaleski. "Producing this dynamic scenery was very exciting given our great materials and the rich background of *MechWarrior, Rocketmen*, and *Pirates*."

"Gale Force Nine is a proven leader in terrain and scenery in the gaming industry," said WizKids Vice President of Sales and Marketing Mike Samora. "This looks to be an excellent partnership for both companies."

The first scenery set, a collection of 3-D painted and flocked islands and archipelagos designed for use with *Pirates*, will be available in late 2005/early 2006, at an estimated retail price of $29.99. Scenery for *Rocketmen* and *MechWarrior* will follow later in 2006. Gale Force Nine also designs and produces the HeroClix tables used by WizKids at gaming conventions and events throughout the country, including "Stark Industries Long Island Facility," which will be used by WizKids during the 2006 convention season. (*www.gf9.com*)



BUST IT UP!

DC HEROCLIX COLLATERAL DAMAGE

WHEN SUPER POWERS CLASH, THINGS GET WRECKED.

Dozens of debut characters! New game mechanics! Awesome wreckage sculpts!

Available February 2006

WIZKIDS DC

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"Ranks: R=Rookie; E=Experienced; V=Veteran; U=UniqueRarity: 1=most common; 6=most rare"

HYPERTIME

(130 FIGURES)

Set	200.00
Starter Pack	17.50
Booster Pack	7.00
Rarity 1 figure	0.85
Rarity 2 figure	1.70
Rarity 3 figure	2.90
Rarity 4 figure	3.85
Rarity 5 figure	4.35

#	FIGURE NAME	RK/R	NM
096	Loki	U/6	20.00
108	Batman	V/5	5.75
129	Batman	U/6	28.00
120	Brainiac 13	V/5	5.00
127	Catwoman	U/6	20.00
124	Comm. Gordon	U/6	14.00
123	Darkseid	U/6	20.00
122	Desaad	U/6	15.00
96	Doomsday	V/5	4.75
105	Flash	V/5	4.70
128	Flash	U/6	25.00
99	Joker	V/5	5.00
126	Joker	U/6	20.00
63	Nightwing	V/5	4.75
121	Parasite	U/6	15.00
110	Superman	E/4	4.50
111	Superman	V/5	6.00
130	Superman	U/6	26.00
125	The Key	U/6	15.50

COSMIC JUSTICE

(96 FIGURES)

Cosmic Justice Set	235.00
Booster Pack	7.00
Rarity 1 figure	0.75
Rarity 2 figure	1.50
Rarity 3 figure	2.75
Rarity 4 figure	4.00
Rarity 5 figure	5.00

#	FIGURE NAME	RK/R	NM
88	Amazo	U/6	21.00
94	Batgirl	U/6	20.00
95	Batman (Vampire)	U/6	25.00
86	Bizarro	U/6	19.00
87	Brother Blood	U/6	15.00
93	Catgirl	U/6	20.00
91	Despero	U/6	19.50
90	Eclipso	U/6	15.00
84	Green Lantern	V/5	5.00
89	Lex Luthor	U/6	18.00
85	M. Manhunter	U/6	24.00
92	Mordru	U/6	16.50
66	Starman	V/5	5.00
96	Superman	U/6	29.00
78	Wonder Woman	V/5	6.00

UNLEASHED

(97 FIGURES)

Unleashed Set	245.00
Booster Pack	7.00
Rarity 1 figure	0.85
Rarity 2 figure	1.70
Rarity 3 figure	2.95
Rarity 4 figure	3.90
Rarity 5 figure	4.35
Rarity 6 figure	

#	FIGURE NAME	RK/R	NM
97	Bat Sentry	U/Ch	30.00
94	Batman	U/6	25.00
81	Black Adam	V/5	4.70
88	Captain Marvel	U/6	25.00
84	Green Lantern	V/5	5.00
87	Kilowog	U/6	20.00
96	Magog	U/6	25.00
85	Metallo	U/6	22.00
92	Mr. Bones	U/6	16.00
91	Nu'bia	U/6	16.00
90	Silver Swan	U/6	18.00
78	Supergirl	V/5	5.00
95	Superman	U/6	40.00
86	The General	U/6	19.00
89	Ultrahumanite	U/6	17.00
93	Wonder Woman	U/6	27.00

LEGACY

(96 FIGURES+18 CHASE FIGURES)

Legacy Set	400.00
Booster Pack	8.00
Rarity 1 figure	1.00
Rarity 2 figure	2.00
Rarity 3 figure	3.00
Rarity 4 figure	4.00
Rarity 5 figure	5.00
Rarity 6 figure	16.00

#	FIGURE NAME	RK/R	NM
	Batman masterpiece	UR	150.00
216	Bruce Wayne	U/SR	20.00
212	Capt. N. Adam	U/SR	20.00
213	Clifford Zmeck	U/SR	16.50
210	Connor Kent	U/SR	20.00
203	Drake Burroughs	U/SR	16.50
205	Etrigan	U/SR	16.50
095	Flash	U/6	25.00
090	General Zod	U/6	17.00
096	Green Lantern	U/6	28.00
093	Hawkman	U/6	20.00
207	J-L Hayden	U/SR	16.50
204	Lois Lane	U/SR	18.00
211	Nyeun Chun Ti	U/SR	16.50
094	Red Robin	U/6	20.00
209	R. Desmond	U/SR	16.50
202	Roy Harper, Jr.	U/SR	17.00
208	Sinestro	U/SR	20.00
097	Steel	E/Ch	23.00
214	Demon's Head	U/SR	18.00
215	The Red Hood	U/SR	18.00
206	Todd Rice	U/SR	16.50
089	Ultraman	U/6	20.00
201	Victor Fries	U/SR	16.50
087	Wonder Woman	U/6	20.00

ICONS

(54 FIGURES+22 CARDS)

Icons Set	255.00
Starter Pack	15.50
Booster Pack	7.50

#	FIGURE NAME	RK/R	NM
025	Aquaman	R/U	2.50
026	Aquaman	E/U	2.50
027	Aquaman	V/R	5.50
001	Batman	E/X	3.00
040	Batman	R/U	2.50
041	Batman	E/R	5.00
042	Batman	V/R	6.00
010	Beast Boy	R/C	1.00
012	Beast Boy	V/U	2.50
034	Bizarro	R/U	2.50
035	Bizarro	E/U	2.50
036	Bizarro	V/R	5.00
019	Blackfire	R/C	1.00
020	Blackfire	E/U	2.50
021	Blackfire	V/U	2.50
050	Brainiac	U/R	21.00
011	Changeling	E/U	2.50
016	Cheetah	R/C	1.00
017	Cheetah	E/U	2.50
018	Cheetah	V/U	2.50
053	Cyborg	U/R	11.25
043	Darkseid	R/U	2.50
044	Darkseid	E/R	5.00
045	Darkseid	V/R	6.50
005	Harley Quinn	E/X	3.00
003	Hawkgirl	E/X	3.00
051	Lex Luthor	U/R	18.00
006	Man-Bat	E/X	3.00
049	Ra's al-Ghul	U/R	11.25
028	Raven	R/U	2.50
029	Raven	E/U	2.50
030	Raven	V/R	5.00
002	Robin	E/X	3.00
013	Robin	R/C	1.00
014	Robin	E/U	2.50
015	Robin	V/U	2.50
007	Scarecrow	R/C	1.00
008	Scarecrow	E/U	2.50
009	Scarecrow	V/U	2.50
022	Starfire	R/C	1.00
023	Starfire	E/U	2.50
024	Starfire	V/U	2.50
046	Superman	R/U	2.50
047	Superman	E/R	5.50
048	Superman	V/R	8.75
052	Terra	U/R	11.25
054	The Flash	U/R	20.00
004	The Joker	E/X	3.00
037	The Joker	R/U	2.50
038	The Joker	E/R	7.00
039	The Joker	V/R	7.00
031	Wonder Woman	R/U	2.50
032	Wonder Woman	E/U	2.50
033	Wonder Woman	V/R	6.00

SELECT PROMOS

#	FIGURE NAME	RK/R	NM
D01	Sinestro		19.25
138	Arthur Curry	HT	15.00
222	Atom	CJ	40.00
204	B.A. Minerva	ICN	15.75
BM1	Batman	pr	15.00
216	Bruce Wayne	LG	19.00
201	Cameron Chase	UN	15.00
222	Catwoman	UN	25.00
207	DK Detective	ICN	17.75
212	Dinah Lance	CJ	25.00
212	Dmitri Pushkin	UN	17.00
201	Dr. J. Crane	ICN	16.75
203	Drake Burroughs	LG	15.50
205	Etrigan	LG	15.00
209	Floyd Lawton	UN	15.00
202	Gar Logan	ICN	15.25
221	Green Lantern	CJ	15.00
220	Hal Jordan	UN	35.00
210	Harvey Dent	UN	16.00
216	Hector Hall	UN	22.00
210	H. Trevor-Hall	CJ	15.00
217	Imra Ardeen	CJ	15.00
211	Jade	UN	15.00
205	Jason Burr	UN	15.00
215	Jesse Chambers	UN	17.00
208	Jonathan Crane	UN	19.50
218	Kara Zor-El	UN	18.00
206	Kendra Saunders	UN	18.00
201	Little Sure Shot	CJ	15.00
204	Lois Lane	LG	15.00
203	Matches Malone	UN	20.00
217	M. of Almerac	UN	20.00
202	M. Kelly	UN	15.00
221	Mr. Freeze	LG	15.50
213	Oliver Queen	CJ	30.00
208	O. Cobblepot	CJ	25.00
211	Pamela Isley	CJ	25.00
203	Pharzoof	CJ	20.00
206	Pr. Koriand'r	ICN	26.00
223	Plastic Man	CJ	28.00
205	Pr. Komand'r	ICN	17.25
209	Professor Zoom	ICN	18.25
207	Querl Dox	UN	15.00
215	Rokk Krinn	CJ	15.00
209	Roland Desmond	LG	15.00
220	Sandra Wu-San	CJ	15.00
133	Selina Kyle	HT	15.00
221	Shazam!	UN	15.25
204	Shvaughn Erin	UN	16.00
208	Sinestro	LG	18.00
139	Ted Kord	HT	24.00
219	Teth-Adam	UN	20.00
214	T's Daughter	UN	15.00
218	Yrra Cynril	CJ	40.00
219	Zatanna Zatara	CJ	15.00

"Ranks: R=Rookie; E=Experienced; V=Veteran; U=UniqueRarity: 1=most common; 6=most rare"

INFINITY CHALLENGE

(150 FIGURES)

Set	180.00
Starter Pack	20.00
Booster Pack	7.00
Rarity 1 figure	0.75
Rarity 2 figure	1.50
Rarity 3 figure	2.25
Rarity 4 figure	3.00
Rarity 5 figure	4.00

#	FIGURE NAME	RK/R	NM
148	Captain America	U/6	15.50
84	Cyclops	V/5	4.65
147	Cyclops	U/6	11.50
144	Elektra	U/6	12.00
146	Juggernaut	U/6	13.00
142	Nightmare	U/6	15.00
145	Professor Xavier	U/6	12.00
140	Quasar	U/6	15.00
72	Spider-Man	V/5	5.75
150	Spider-Man	U/6	21.00
141	Thanos	U/6	20.00
139	Vision	U/6	17.00
143	Wasp	U/6	13.00
149	Wolverine	U/6	19.00

UNIVERSE

(126 FIGURES)

Universe Set	315.00
Starter Pack	11.50
Booster Pack	4.00
Rarity 1 figure	0.75
Rarity 2 figure	1.50
Rarity 3 figure	3.00
Rarity 4 figure	4.00

#	FIGURE NAME	RK/R	NM
124	Captain America	U/6	13.00
123	Cyclops	U/6	11.00
120	Elektra	U/6	11.00
122	Juggernaut	U/6	12.50
118	Nightmare	U/6	13.00
121	Professor Xavier	U/6	13.50
116	Quasar	U/6	12.00
126	Spider-Man	U/6	19.50
117	Thanos	U/6	20.00
115	Vision	U/6	15.00
119	Wasp	U/6	11.50
125	Wolverine	U/6	17.50

CLOBBERIN' TIME

(96 FIGURES)

Set	285.00
Booster Pack	12.00
Rarity 1 figure	0.75
Rarity 2 figure	1.75
Rarity 3 figure	3.00
Rarity 4 figure	4.00
Rarity 5 figure	5.00

#	FIGURE NAME	RK/R	NM
78	Doctor Octopus	V/5	6.00
96	Enchantress	U/6	20.00
95	Medusa	U/6	14.50
89	Mojo	U/6	20.00
87	Moondragon	U/6	21.00
94	Mr. Fixit	U/6	20.00
86	Nick Fury	U/6	20.00
85	Nightcrawler	U/6	64.00
91	Red Skull	U/6	25.00
84	She-Hulk	V/5	5.50
88	Spider-Man	U/6	26.00
92	Spiral	U/6	23.00
90	Super Skrull	U/6	21.00
63	Thor	V/5	6.00
93	Titania	U/6	19.50
81	White Queen	V/5	5.50

XPLOSION

(96 FIGURES)

Xplosion Set	205.00
Booster Pack	7.00
Rarity 1 figure	0.75
Rarity 2 figure	1.50
Rarity 3 figure	3.00
Rarity 4 figure	4.00
Rarity 5 figure	4.50

#	FIGURE NAME	RK/R	NM
88	Apocalypse	U/6	25.00
81	Colossus	V/5	5.50
87	Deathbird	U/6	15.00
86	Elektra	U/6	16.00
72	Gambit	V/5	5.50
89	Green Goblin	U/6	24.00
94	(Savage) Hulk	U/6	27.00
78	Iron Man	V/5	5.50
92	Lady Deathstrike	U/6	19.00
95	Phoenix	U/6	25.00
91	Sauron	U/6	19.50
85	Shadowcat	U/6	15.50
93	Spider-Man	U/6	30.00
84	Storm	V/5	5.75
90	The Leader	U/6	15.50
96	Weapon X	U/6	19.50

CRITICAL MASS

(96 FIGURES)

Critical Mass Set	255.00
Booster Pack	8.00
Rarity 1 figure	0.75
Rarity 2 figure	1.75
Rarity 3 figure	3.00
Rarity 4 figure	4.00
Rarity 5 figure	4.50

#	FIGURE NAME	RK/R	NM
87	Adam Warlock	U/6	17.00
94	Beta Ray Bill	U/6	14.00
86	Captain Marvel	U/6	20.00
92	Dormammu	U/6	15.00
95	Hulk	U/6	28.00
90	Morgan Le Fay	U/6	13.50
93	Nova	U/6	18.00
63	Patch	V/5	5.00
88	R. the Accuser	U/6	16.00
89	Sersi	U/6	11.00
96	Silver Surfer	U/6	45.00
69	Spider-Man	V/5	5.75
91	Terrax	U/6	20.00
72	Venom	V/5	5.00
85	Warbird	U/6	15.50

ULTIMATES

(96 FIGURES)

Ultimates Set	285.00
Booster Pack	8.00
Rarity 1 figure	0.75
Rarity 2 figure	2.00
Rarity 3 figure	3.00
Rarity 4 figure	4.00
Rarity 5 figure	4.50

#	FIGURE NAME	RK/R	NM
086	Baron Zemo	U/6	15.00
066	Captain America	V/5	5.00
087	Carnage	U/6	23.00
075	Colossus	V/5	5.00
091	Crimson Cowl	U/6	15.00
094	Goblin Queen	U/6	15.00
095	Hulk	U/6	25.00
089	Iron Man	U/6	28.00
092	Magneto	U/6	20.00
090	Mister Sinister	U/6	18.00
093	Phoenix	U/6	25.00
069	Sabretooth	V/5	5.25
096	Thor	U/6	23.00
088	Vindicator	U/6	14.50
085	Xorn	U/6	17.00

MUTANT MAYHEM

(113 FIGURES+21 CARDS)

Mutant Mayhem Set	275.00
Booster Pack	8.00
Rarity 1 figure	1.00
Rarity 2 figure	2.00
Rarity 3 figure	3.00
Rarity 4 figure	4.00
Rarity 5 figure	5.00

#	FIGURE NAME	RK/R	NM
201	Alex Summers	U/SR	15.00
203	Angelica Jones	U/SR	15.00
089	Bastion	U/6	15.00
206	Bishop of SXE	U/SR	15.00
092	Black Queen	U/6	15.00
216	Bruce Banner	U/SR	19.00
207	Clarice Ferguson	U/SR	15.00
095	Count Nefaria	U/6	20.00
088	Donald Pierce	U/6	15.00
087	Fantomex	U/6	15.00
097	Giant-Man	E/UR	25.00
091	Gladiator	U/6	18.00
211	J-P Beaubier	U/SR	15.00
215	Logan	U/SR	20.00
096	Loki	U/6	20.00
085	Longshot	U/6	15.00
090	M.O.D.O.K.	U/6	15.00
086	Mimic	U/6	15.00
210	Narya	U/SR	15.00
094	N'astirh	U/6	15.00
213	N. Summers	U/SR	15.00
208	Peter Parker	U/SR	20.00
093	Shadow King	U/6	15.00
202	Simon Williams	U/SR	15.00
219	Spider-Man Mp	Ch	200.00
205	Tandy Bowen	U/SR	15.00
209	Ted Sallis	U/SR	15.00
204	Tyrone Johnson	U/SR	15.00
214	Wade Wilson	U/SR	15.00
212	W. Langkowski	U/SR	15.00

FANTASTIC FORCES

(104 FIGURES+21 CARDS)

Fantastic Forces Set	220.00
Booster Pack	8.00
Rarity 1 figure	1.00
Rarity 2 figure	2.00
Rarity 3 figure	3.00
Rarity 4 figure	4.35
Rarity 5 figure	5.00

#	FIGURE NAME	RK/R	NM
87	Arnim Zola	U/6	12.00
89	Baron Blood	U/6	12.00
88	Baron Mordo	U/6	12.00
206	Ben Grimm	U/SR	18.00
202	Cain Marko	U/SR	20.00
95	Dr. Doom	U/6	15.00
204	Johnny Storm	U/SR	20.00
208	Kurt Wagner	U/SR	19.50
86	Mad Thinker	U/6	12.00
203	Namor	U/SR	18.00
90	Nimrod	U/6	12.00
201	Norman Osborn	U/SR	20.00
91	Orphan	U/6	12.00
94	Professor Xavier	U/6	15.00
207	Reed Richards	U/SR	18.00
96	Spider-Man	U/6	18.00
205	Sue Storm	U/SR	18.00
85	Volcana	U/6	13.00
93	Warlock	U/6	15.00
92	Wolverine	U/6	18.00

SELECT PROMOS

#	FIGURE NAME	RK/R	NM
	Sentinel		25.00
SM1	Spider-Man	pr	21.00
G001	Galactus		220.00
165	Jean Grey	IC	30.00
166	Ned Leeds	IC	29.00
167	Victor Creed	IC	46.00
168	Bruce Banner	IC	46.00
169	Philip Masters	IC	18.50
170	Annihilus	IC	31.00
171	Wolverine	IC	20.00
172	Yellowjacket	IC	20.00
173	Ant-Man	IC	19.00
199	Hulk	IC	35.00
102	Laura Brown	CT	19.50
105	Scientist Supreme	CT	18.50
108	Felicia Hardy	CT	19.00
109	Rita DeMara	CT	18.50
110	Doctor Doom	CT	40.00
112	Fred J. Dukes	CT	20.00
113	M. Toynbee	CT	19.00
115	Sue Storm	CT	30.00
116	Ben J. Grimm	CT	29.00
117	Johnny Storm	CT	30.00
118	Clint Barton	CT	30.00
120	B. of Baluur	CT	32.00
206	Jane Foster	XP	65.00
208	Irene Adler	XP	49.00
213	Bobby Drake	XP	35.00
215	Dr. L. Samson	XP	27.00
216	Mac Gargan	XP	21.00
218	Dimitri Bukharin	XP	21.00
219	Hank McCoy	XP	26.00
220	Betsy Braddock	XP	20.00
203	Captain Mar-Vell	CM	20.00
208	Maj. Summers	CM	19.00
212	Matt Murdock	CM	23.00
213	Illyana Rasputin	CM	20.00
214	W. Worthington III	CM	30.00
215	Sergei Kravinov	CM	21.00
216	Alex O'Hirn	CM	22.00
217	Rupert	CM	34.00
219	Dr. Karla Sofen	CM	30.00
220	Prof. Xavier	CM	18.00
221	Invisible Woman	CM	30.00
222	Silver Surfer	CM	60.00
200	Magneto	UL	19.00
201	Jonny Ell	UL	19.50
215	Hank McCoy	UL	19.00
216	James Howlett	UL	19.00
218	Frank Castle	UL	25.00
219	Maxwell Dillon	UL	20.00
220	Daniel Ketch	UL	20.00
221	Dr. Otto Octavius	UL	25.00
208	Peter Parker	MM	18.00
211	J-P Beaubier	MM	18.00
214	Wade Wilson	MM	18.00
215	Logan	MM	25.00
216	Dr. Bruce Banner	MM	24.00
218	Hulk	MM	25.00
220	Dark Phoenix	MM	68.00
221	Nova	MM	16.50
222	Hulk (Toyfare)	MM	25.00

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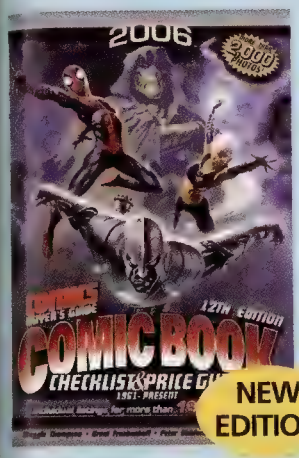

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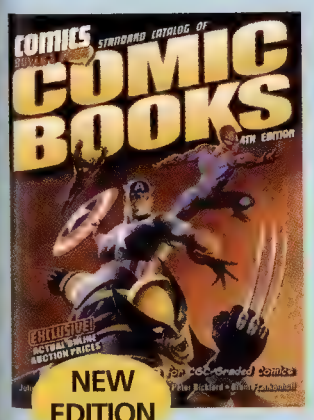

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COLLECTIBLE CARD GAME MARKET REPORT

by JAMES MISHLER

Upper Deck fights for Truth, Justice, and Yu-Gi-Oh!

The San Diego County Superior Court of California has entered two default judgments in Upper Deck's favor against counterfeiters of *Yu-Gi-Oh! Trading Card Game* products. The judgments, the result of investigations by Upper Deck's Fraud Investigative Team, are for nearly a quarter of a million dollars, including damages, court costs, and sanctions.

The Upper Deck Company, LLC vs. Bradley Prucha, et al., case number GIN040738, began a year ago, with the initial filing of the complaint in San Diego in November 2004. The complaint alleged that Prucha, a Florida resident, assisted by Suzanne Prager of Pennsylvania and up to 50 accomplices, created and/or sold counterfeit *Yu-Gi-Oh! TCG* cards, said cards being sold generally through eBay. Altogether, the Upper Deck complaint was based on numerous causes of action, including violation of the California Business and Professions Code; deceptive advertising; intentional interference with prospective economic advantage; negligent interference with prospective economic advantage; common law unfair competition; injury to business reputation and dilution; and unjust enrichment. Among other things, Upper Deck pled the court for an injunction against further such activities, the surrender and destruction of all counterfeit cards, and for compensatory and punitive damages.

SOLEMN JUDGMENT
[TRAP CARD]
1st Edition
MRD-127
Pay half of your Life Points when your opponent either activates a Magic or Trap Card or summons a monster (including Special Summon) to negate the action and destroy the Magic Card, Trap Card, or summoned monster.
©1996 KAZUKI TAKAHASHI

According to the complaint filed by Upper Deck, Prucha registered several user names on eBay, including "full-timelighters," "auctionsare," "bluerangerboy" and "may152004," among others, through which he made more than 700 sales of counterfeit *Yu-Gi-Oh!* cards, totaling more than 2,000 individual counterfeit cards and nearly $200,000 in sales. These cards were allegedly acquired through Prager, who allegedly acquired them from Darron Graffin — a "John Doe" as listed in the complaint — and possibly others. The counterfeit cards were designed to look identical to officially licensed *Yu-Gi-Oh!* cards manufactured by Upper Deck Entertainment. The counterfeit cards even included a fake anti-counterfeit proprietary hologram in the lower right corner of the card — though often it was little more than a simple square of aluminum foil. Prucha also sold counterfeit cards that were supposedly English translations of Japanese *Yu-Gi-Oh!* cards that did not as yet exist in English, as well as Chinese language *Yu-Gi-Oh!* cards that similarly did not exist.

Yu-Gi-Oh! players cannot use counterfeit cards at official tournaments, and are disqualified if they are discovered to be using such cards. Upper Deck receives numerous complaints about counterfeit *Yu-Gi-Oh!* cards, and in order to fight counterfeiters and sellers of counterfeit cards like Prucha, the company created the Fraud Investigative Team, which continually monitors *Yu-Gi-Oh!* card sales on eBay, Yahoo, and in other sales venues. Most of the evidence that was presented in the case was discovered through the efforts of FIT investigator Melissa Landsparger.

In addition to the hundreds of sales of counterfeit cards that she discovered, Landsparger also discovered that Prucha had manipulated a cease-and-desist letter sent to him by Upper Deck. Prucha removed his own name as the recipient of the letter and inserted the name of legitimate distributors and retail storeowners. He then sent the manipulated letters to distributors and retails selling legitimate *Yu-Gi-Oh!* cards, under the fraudulent guise that the letters originated from Upper Deck's attorney, apparently to dissuade honest distributors and retailers from selling legitimate *Yu-Gi-Oh!* cards.

Earlier this year Upper Deck entered into a confidential settlement with Prager, who cooperated with Upper Deck during the case. The court later entered default judgments against Prucha and Graffin. Though Prucha responded to the complaint, the court struck his answer from the record, and the court agreed with the cause assessment and damage assessment made by Upper Deck. Upper Deck was granted a judgment against Prucha for $200,000 in damages, plus court costs and additional court sanctions, and a judgment against Graffin for $31,480, plus court costs. No appeal has been filed, and no other suits are currently pending.

"This is all part of a larger effort on the part of Upper Deck Entertainment to eliminate the proliferation of counterfeit *Yu-Gi-Oh!* cards," Craig Nicholas, attorney for Upper Deck Entertainment told ***CBG***. "It is merely a part of a larger, ongoing investigation. Counterfeiters beware!"

www.upperdeckentertainment.com

MARVEL ORIGINS
(220 CARDS+220 FOILS)

Marvel Origins Set		395.00
Marvel Origins Foil Set		650.00
Starter Box		79.00
Booster Box		89.00
Starter Deck		13.00
Booster Pack		3.95
Rare card		3.00
Rare Foil card		6.00
Uncommon card		1.00
Uncommon Foil card		2.00
Common card		0.25
Common Foil card		1.00
CARD NAME	**RAR**	**NM**
Apocalypse	R	4.50
Apocalypse	RF	8.00
Boris	R	5.00
Cerebro	R	5.00
Children of the Atom	R	5.00
Children of the Atom	RF	7.50
Dark Phoenix, Cosmic	R	7.50
Dark Phoenix, Cosmic	RF	16.00
Dr. Doom, Lord	R	5.00
Dr. Doom, Lord	RF	9.00
Flame Trap	R	5.00
Gamma Bomb	R	5.00
Gamma Bomb	RF	8.00
Genosha	R	5.00
Genosha	RF	7.25
Ghost Rider, New FF	R	5.00
Hulk, New FF	R	5.00
Human Torch, Hotshot	R	5.00
It's Clobberin' Time!	R	5.50
It's Clobberin' Time!	RF	7.75
Jean Grey, Phx Force	R	5.00
Jean Grey, Phx Force	RF	8.00
Ka-Boom!	R	6.00
Ka-Boom!	RF	9.00
Longshot	R	5.00
Longshot	RF	7.25
Magneto, Lord	R	5.00
Magneto, Lord	RF	8.00
Magneto, Master	R	5.00
Magneto, Master	RF	8.00
Master Mold	R	5.00
Master Mold	RF	8.00
Mr. Fantastic	R	5.00
Mr. Sinister	R	5.00
Nightcrawler	R	5.00
Onslaught	R	5.00
Onslaught	RF	8.50
Quicksilver	R	5.00
Rogue	R	5.00
Sabretooth	R	10.00
Sabretooth	RF	18.00
Salvage	R	5.00
Savage Beatdown	R	11.50
Savage Beatdown	RF	20.00
Spider-Man, New FF	R	5.00
Spider-Man, New FF	RF	8.00
Storm, Weather Witch	R	5.00
Super Skrull	R	5.00
The Sub-Mariner, Ally	RF	7.50
Thing, Heavy Hitter	R	5.00
Thing, Heavy Hitter	RF	7.50
Wolverine, Berserker	R	5.00
Wolverine, New FF	R	5.00
Wolverine, New FF	RF	8.00

DC ORIGINS
(166 CARDS)

DC Origins Set		270.00
DC Origins Foil Set		395.00
Starter Box		84.00
Booster Box		82.00
Starter Deck		12.00
Booster Pack		3.70
Rare card		3.00
Rare Foil card		5.25
Uncommon card		1.00
Uncommon Foil card		2.00
Common card		0.25
Common Foil card		1.00
CARD NAME	**RAR**	**NM**
A Death in the Family	R	3.00
Alfred Pennyworth	R	4.00
Alfred Pennyworth	RF	8.00
Barbara Gordon, Oracle	R	4.00
Barbara Gordon, Oracle	RF	7.00
Batcave	R	4.00
Batman, Dark Knight	R	5.00
Batman, Dark Knight	RF	8.00
Batmobile	R	4.00
Batmobile	RF	7.00
Beast Boy	R	5.00
Beast Boy	RF	9.00
Blackfire, Komand'r	R	3.00
Blackgate Prison	R	3.00
Concrete Jungle	R	3.00
Cracking the Vault	R	3.00
Deathstroke	R	3.95
D. Grayson, Nightwing	R	4.00
D. Grayson, Robin	R	3.00
Donna Troy - W. Girl	R	4.00
Donna Troy - W. Girl	RF	7.00
Dual Nature	R	3.75
Firefly	R	3.00
Fizzle	R	6.00
Fizzle	RF	13.00
Garth - Tempest	R	4.00
Garth - Tempest	RF	8.00
GothCorp	R	3.00
Have a Blast!	R	3.85
Have a Blast!	RF	7.00
Heroic Sacrifice	R	3.00
Hidden Surveillance	R	3.00
Lady Shiva	R	4.00
Lucius FoxExecutive	R	3.00
Mad Hatter	R	3.00
Mammoth	R	3.00
Mr. Zsasz	R	3.00
Museum Heist	R	3.00
Neutron, Nat Tryon	R	3.00
Omen, Lilith Clay	R	3.00
Optitron	R	4.00
Phantasm	R	3.00
Poison Ivy	R	4.00
Psimon	R	3.00
Ra's al Ghul	R	4.00
Ra's al Ghul	RF	7.00
Raven	R	4.00
Raven	RF	7.00
Remake the World	R	3.00
Rigged Elections	R	3.00
Scarecrow	R	4.00
Scarecrow	RF	7.00
Superman, Boy Scout	R	8.50
Superman, Boy Scout	RF	12.00
Talia	R	3.00
Terra, Tara Markov	R	3.00
The Demon, Etrigan	R	3.00
The Demon, J. Blood	R	3.00
The Joker, Joker's Wild	R	4.00
The Joker, Clown Prince	R	4.00
The Joker, Clown Prince	RF	9.00
The Shrike	R	3.00
Total Anarchy	R	3.00
Tower of Babel	R	4.00
Trigon, The Terrible	R	3.95
Trigon, The Terrible	RF	7.00
USS Argus	R	3.00
Ventriloquist	R	3.00
Wayne Enterprises	R	3.00
Wheel of Plagues	R	3.00

WEB OF SPIDER-MAN
(165 CARDS+165 FOILS)

Set		210.00
Foil Set		200.00
Booster Box		76.00
Booster Pack		3.70
Rare card		3.00
Rare Foil card		6.50
Uncommon card		1.00
Uncommon Foil card		2.65
Common card		0.25
Common Foil card		1.00
CARD NAME	**RAR**	**NM**
Alistair Smythe	RF	7.50
Bamf!	R	4.50
Bamf!	RF	8.00
Carnage	R	6.00
Carnage	RF	9.00
Dr. Octopus, Doc Ock	R	4.05
Dr. Octopus, Doc Ock	RF	8.00
Emma Frost	R	5.00
Emma Frost	RF	8.00
Kingpin, Crime Boss	R	5.00
Kingpin, Crime Boss	RF	7.75
Mark II, Number II	R	4.65
Mark II, Number II	RF	7.50
Mary Jane Watson	R	4.30
Mimic	R	4.90
Mimic	RF	8.00
Morbius	R	4.05
Murderworld	R	4.05
Murderworld	RF	7.75
Nice Try!	R	4.10
Nice Try!	RF	8.00
Silver Surfer	R	8.50
Silver Surfer	RF	14.00
Spider-Man, Cosmic	R	7.00
Spider-Man, Cosmic	RF	11.75
Spider-Man, Amazing	R	4.90
Spider-Man, Amazing	RF	8.00
Tombstone	R	4.05
Ultimate Sacrifice	RF	7.75
Venom	R	6.00
Venom	RF	8.50

SUPERMAN
(165 CARDS+165 FOILS)

Set		260.00
Foil Set		350.00
Booster Box		88.00
Booster Pack		3.75
Rare card		3.05
Rare Foil card		5.00
Uncommon card		0.90
Uncommon Foil card		2.05
Common card		0.25
Common Foil card		1.00
CARD NAME	**RAR**	**NM**
Apokolips	R	4.00
Astro Force	R	3.55
Barbara Gordon, Batgirl	R	3.30
Brimstone	R	3.05
Daily Planet	R	3.05
Darkseid, Lord	R	5.00
Darkseid, Lord	RF	7.00
Detective Work	R	3.55
Detective Work	RF	7.00
Donna Troy - Troia	R	3.55
Doomsday	R	5.00
Doomsday	RF	8.00
General Zod	R	3.05
Imperiex	R	3.10
Imperiex	RF	6.00
Infinity Man, Drax	R	3.05
Jason Todd - Robin	R	4.05
Jason Todd - Robin	RF	6.00
Kryptonite	R	3.20
Lex Luthor, President	R	4.00
Lex Luthor, President	RF	6.00
Linda Danvers	R	4.50
Linda Danvers	RF	7.00
New Genesis	R	3.20
New Genesis	RF	6.00
New Teen Titans	R	5.25
New Teen Titans	RF	7.00
Omega Beams	R	3.55
Revenge Pact	R	3.30
Roy Harper	R	3.05
Smiles, Everyone!	R	3.05
Superman, Blue	R	4.50
Superman, Blue	RF	7.00
Superman, False Son	R	4.00
Superman, False Son	RF	7.50
Superman, Man of Steel	R	5.00
Superman, Man of Steel	RF	8.50
Takion	R	3.05
The Exchange	R	3.55
The Exchange	RF	6.50
The Joker, Emperor	R	3.75
The Joker, Emperor	RF	6.00
The Source	R	7.00
The Source	RF	8.00
Wally West	R	3.05

MARVEL KNIGHTS
(221 CARDS+221 FOILS)

Marvel Knights Set		200.00
Marvel Knights Foil Set		300.00
Booster Box		88.00
Booster Pack		3.95
Rare card		3.15
Rare Foil card		5.25
Uncommon card		1.00
Uncommon Foil card		2.10
Common card		0.25
Common Foil card		0.55
CARD NAME	**RAR**	**NM**
Anarchist	R	3.15
Blood Hunt	R	3.15
Bullseye	R	4.00
Bullseye	RF	7.00
Daredevil, M. Murdock	R	4.50
Daredevil, M. Murdock	RF	8.00
Deadpool	R	3.15
Doop	R	3.15
Dr. Strange	R	3.50
Dr. Strange	RF	7.00
Ghost Rider	R	4.00
Ghost Rider	RF	7.00
King Takes Knight	R	3.15
Professor X, Master	R	5.50
Professor X, Master	RF	7.00
Professor X, Mentor	R	5.50
Professor X, Mentor	RF	7.00
Punisher, Judge	R	3.15
Scarlet Witch	R	3.50
Sold Out	R	3.50
Sold Out	RF	7.00
Spin Doctoring	R	3.15
Swing into Action	R	3.15
Team X-change	R	3.15
Untouchable	R	3.15
Weapon of Choice	R	3.15
Wild Ride	R	3.10

GREEN LANTERN CORPS
(220 CARDS+220 FOILS)

Set		190.00
Foil Set		315.00
Booster Box		68.00
Booster Pack		3.75
Rare card		2.50
Rare Foil card		5.00
Uncommon card		0.75
Uncommon Foil card		2.00
Common card		0.25
Common Foil card		0.75
CARD NAME	**RAR**	**NM**
Anti-Matter Universe	R	3.00
Death of Superman	R	3.00
Fatality, Yrra Cynril	R	3.00
Hal Jordan - Spectre	R	3.00
Hal Jordan, Parallax	R	3.00
Hush, Mystery Man	R	3.00
Prisoner of a Mad God	R	3.00
Ragman, Rory Regan	R	3.00
S.T.A.R. Labs	R	3.00
Sinestro, Enemy	R	3.00
Sinestro, GL of Korugar	R	5.50
Sinestro, GL of Korugar	RF	8.00
Zero Hour	R	4.00
Zero Hour	RF	6.00

PROMO CARDS

FF 2-Player Starter	12.00
Collector Tin	20.00
Spider-Man vs. Doc Ock 2-Player Starter	15.00

OVERSIZED PROMOS

Dark Phoenix, Cosmic	6.00
Doom Triumphant	4.50
Magneto, Master	5.50
Nightcrawler	4.95
Savage Beatdown	9.25
Sentinel Mark IV	4.95

FOIL PROMOS

Advanced Hardware	4.50
Apocalypse	8.00
Bamf!	16.00
Bane	5.50
Batman, The Dark Knight	14.00
Bat-Signal	6.00
Cerebro	8.00
Children of the Atom	15.75
Daredevil, Matt Murdock	5.00
Daredevil, Man Without Fear	5.00
Dick Grayson - Nightwing	6.75
Donna Troy - Troia	7.00
Doom Triumphant	6.00
Doom-Bot, Army	7.00
Doomsday	9.25
Doomstadt	6.50
Doop	6.00
Dr. Doom, Diabolic Genius	6.00
Dr. Octopus	8.00
Finishing Move	6.00
GCPD Officer, Army	5.50
Genosha	7.00
Guy Gardner	8.00
Hal Jordan, Reborn	12.00
Jade, Jennifer-Lynn Hayden	7.00
Jetpack	5.50
Ka-Boom	10.00
Lex Luthor, Power Armor	6.00
Magneto, Eric Lehnsherr	6.00
Midnight Sons	5.50
Mimic, Calvin Rankin	8.00
Orphan, Good Guy	6.00
Pleasant Distraction	6.50
Punisher, Jury	5.00
Rogue, Powerhouse	5.50
Sabretooth, Feral Rage	60.00
Sentinel Mark IV, Army	8.00
Sentinel Mark V, Army	6.50
Silver Surfer, Norrin Radd	35.00
Spider-Man, Friendly	8.00
Superman, Boy Scout	9.00
Superman, Clark Kent	6.25
Superman, Red	6.50
Teen Titans Go!	12.00
The Joker, Laughing Lunatic	10.00
The New Brotherhood	12.50
Thing	7.00
Tim Drake - Robin	7.50
Total Anarchy	6.50
Unmasked	8.00
War on Humanity	7.00
Weapon of Choice	12.00
Wild Ride	16.00
Wild Sentinel, Army	8.00
Wolverine, James Howlett	5.00
Wolverine, Logan	7.00

STARTERS

Batman Starter Deck	12.00
Fantastic Four Starter Deck	12.00
Foil card	4.50
Uncommon card	0.50
Common card	0.20

BATMAN STARTER
(28 CARDS)

Wolverine, Logan		7.00
Batcomputer	U	0.50
Batman, Shadow	F	5.00
Bronze Tiger	U	0.50
Cassandra Cain	U	0.50
Flying Fortress	U	0.50
Gotham City	U	0.75
Huntress, Bird of Prey	U	0.50
Lady Shiva, Destroyer	U	0.50
Ra's al Ghul, Undying	F	4.75
Ubu Encampment	U	0.50

FF STARTER
(28 CARDS)

Cryonic Grenade	U	0.75
Doom's Laboratory	U	0.50
Dr. Doom, Sorcerer	F	5.25
Force Shield	U	0.75
Mr. Fantastic, Leader	F	5.50
Reed's Workshop	U	0.50

COMICS MARKET REPORT

Industry indicators for OCTOBER 2005

BACK ISSUE MARKET

CGC (Comics Guaranty LLC) had graded
671,610 comic books
as of its **November 7** population report.

9,370 auctions
for **CGC-graded comics** received bids on **eBay** this month, closing for
$2.07 million
an average per auction of **$221**

320 auctions
for CGC-graded comics
closed with bids over $1,000.

At any given time, eBay offered
119,000 auctions
in its comic-book category.

NEW COMIC-BOOK MARKET

Counting just its Top 300 **comic book titles**, Diamond Comic Distributors sold to comics shops approximately...
6.13 million copies
...**up 3%** from the same month last year (which had the same number of shipping weeks).

If all sold, those copies were worth, at full retail, approximately...
$18.16 million
...**up 6%** from the same month last year.

Comics shop final orders for the Top 100 **new trade paperbacks** sold by Diamond were worth approximately...
$3.76 million

Combined, those products equal...
$21.91 million
...**up 2%** from the same month last year.

The total of **all comic books, trade paperbacks, and magazines** retailers bought from Diamond was approximately...
$29.11 million
...**up 4%** from the same month last year.

The **average price** of the typical comic book ordered by retailers was...
$2.96
...**down 9¢** from the same month last year.

October offerings

As noted in the "Auction News" pieces in the price guide, Heritage Comic Auctions' Signature Auction, held Oct. 14 and 15 in Dallas, Texas, affected this month's eBay results. With more than 1,400 items in its sale and eBay Live bidding enabled, it's no surprise that Heritage offerings, whether they met their reserve or not, rule the Top 40 list at lower right.

Topping the list was one of the two copies of *Marvel Comics* #1 to receive a 9.0 (VF/NM) grade from CGC to date. While Heritage's estimate was for $200,000 to $300,000, the lot closed at $140,000. Adding in Heritage's 15% buyers' premium brought the final total to $161,000.

The copy, one of two in 9.0, the highest CGC grade to date for this particular issue, had cream to off-white pages.

Looking further down the list, the first non-Heritage item in the Top 40 was a copy of *Fantastic Four* #16, CGC-graded 9.6 (NM+), which sold Oct. 30 for $8,000. Misspelling the book's title in the listing (as "Fantatsic Four") didn't hurt the copy's sales at all. This is the highest-graded copy of *Fantastic Four* #16 to date.

Rounding out the Top 40 list, a single restored copy of *Amazing Fantasy* #15, in 8.5 (VF+) with a small amount of color touch on the cover and glue on the spine as well as all three edges trimmed, according to the CGC grading notes, came up twice in October.

The first time it was offered by seller incredi-blecollectibles$, it failed to meet its reserve when it closed Oct. 12 for $4,764. Put up for sale slightly more than a week later by another seller, neatstuff-collectibles, it sold for $4,950 Oct. 30.

Top online auction sales: October

1.	*Marvel Comics* #1 9.0	$140,000
2.	*New Book of Comics* #1 9.4	$37,500
3.	*Superman Comics Ashcan* #0 9.0	$32,500
4.	*Flash* #105 9.4	$26,000
5.	*Justice League of America* #1 9.4	$26,000
6.	*All-Star Comics* #8 7.5	$15,500
7.	*Green Lantern* #1 7.0	$15,000
8.	*All-Star Comics* #9 5.5	$14,000
9.	*USA Comics* #1 9.0	$13,000
10.	*Giant-Size X-Men* #1 9.8	$12,000
11.	*Amazing Fantasy* #15 7.0	$11,083
12.	*Incredible Hulk* #6 9.4	$9,500
13.	*Amazing Spider-Man* #9 9.6	$9,000
14.	*Green Lantern* #1 7.0	$8,900
15.	*Fantastic Four* #16 9.6	$8,000
16.	*All-Star Comics* #4 9.2	$7,500
17.	*Superboy* #1 8.5	$7,500
18.	*Amazing Spider-Man* #8 9.6	$7,000
19.	*Mad* #2 9.6	$7,000
20.	*More Fun Comics* #50 9.4	$7,000
21.	*Weird Fantasy* #13 9.4	$6,500
22.	*Batman* #11 8.5	$6,000
23.	*Green Lantern* #2 9.0	$6,000
24.	*Sensation Comics* #1 5.5	$6,000
25.	*Superman* #30 9.4	$6,000
26.	*More Fun Comics* #52 7.0	$5,500
27.	*Avengers* #1 9.0 RNM	$5,466
28.	*Amazing Spider-Man* #1 6.5	$5,399
29.	*Amazing Spider-Man* #1 6.5	$5,100
30.	*Iron Man* #1 9.8	$5,000
31.	*Amazing Fantasy* #15 8.5	$4,950
32.	*Amazing Fantasy* #15 8.5 RNM	$4,764
33.	*Flash Comics* #94 9.6	$4,625
34.	*Detective Comics* #48 9.0	$4,550
35.	*Phantom Lady* #17 7.5 RNM	$4,250
36.	*Flash Comics* #21 9.4	$4,125
37.	*Amazing Fantasy* #15 4.5	$4,005
38.	*All-Star Comics* #38 9.4	$4,000
39.	*Amazing Spider-Man* #4 9.2	$4,000
40.	*Amazing Spider-Man* #1 9.6	$4,000

RNM = Reserve Not Met

Brent Frankenhoff can be reached at ***megaguide@krause.com.*** *CGC sales data is provided by Darryl Buchanan, who can be reached at* ***dbuchanan@thecomicsheet.com.***

CGC considers dropping purple label

Comics certification company Comics Guaranty LLC (CGC) has announced it is contemplating eliminating its purple label, which until now has appeared atop encasements of comic books that have had restoration work done. In an Oct. 24 letter from CGC President Steve Borock sent to a number of members of the comics-collecting world, CGC requested advice on a new grading classification system that could take effect as soon as January. The new system would not include the purple label. Except for CGC's Signature Series yellow label, all grades would have a uniform blue label.

If adopted, CGC would divide the former "Restored" category into "Restoration" and "Conservation." The blue label would list the restoration and/or conservation level. This would include such listings as "Tape," "Restored — A Level 2 Trim," and "Conserved — P Level 5." The letter preceding the level refers to excellent (E), average (A), or poor (P) aesthetic appearance.

The proposed Restoration/Conservation scale runs as follows, with zero indicating the least restoration or conservation and 10 indicating extensive restoration or conservation:

0 = Slight – E
1 = Slight – A
2 = Slight – P, Slight/Moderate – E
3 = Slight/Moderate – A
4 = Slight/Moderate – P, Moderate – E
5 = Moderate – A
6 = Moderate – P, Moderate/Extensive – E
7 = Moderate/Extensive – A
8 = Moderate/Extensive – P, Extensive – E
9 = Extensive – A
10 = Extensive – P

Factors that would count as Conservation are: tear seal, spine split sealed, reinforcement, piece reattachment, and deacidification. Factors that would count as Restoration are: color touch, reglossing, cleaned (aqueous), piece replacement.

Other factors can fall into two categories. Staple cleaning and replacement to prolong the book's life would be considered Conservation, while doing it for aesthetic reasons would receive the Qualified label. Trimming with no other treatments would be considered Apparent while this factor plus other treatments would put it in the Restoration category.

Borock spoke to ***CBG*** about the plans, about which the CGC letter requested feedback by Nov. 11.

Why the change? "People start to avoid books just because they have a different colored label," Borock told ***CBG***, "What we want to do is to get people to take a look at these books. For example, there's nothing wrong with a restored *Superman* #18. Also, there are more restored *Superman* #2s than unrestored, and there's nothing wrong with owning one.

"The purple label seemed great at the time, and it kind of backfired, and now people won't even look at it. What you want to do is get somebody to hold that book in his hand and go, 'Wow, this looks great,' and, 'I can't afford the unrestored version but maybe this is worth buying.' We want to make sure the market has an acceptance of conservation and restoration instead of just some big taboo that it should never have been done."

CGC has asked for input from collectors on its proposal to revise its Restoration grading category and change all its labels, except for the Signature Series, to a uniform blue label.

Upon seeing the news at ***CBGXtra.com***, one fan wrote he liked the purple label — and the stigma that comes with it. In response to that, Borock commented, "He *still* needs to look at the label to see the grade, so then how would he *not* see the word 'Restored' above the grade or the word 'Conserved' above the grade or the word 'Apparent' where it would say, "CGC Graded'? We're just making it *all* blue so there's no *stigma* attached to it."

As for the possibility of resubmissions of purple-labeled books, which some in the community said they felt would be likely from people trying to sell them, Borock said, "I don't think we're going to get that many. And I hope not, because we're not going to make much money by doing it. We're not going to charge full price for recertification of this stuff; I think we'll probably just break even.

"It might not be worth their time or effort, unless the market gets very hot for this stuff — and then I'm sure these guys will want to send it in, and that's fine. We want to help the collectors gain more knowledge about certification, restoration, and conservation and we want to help sellers sell their books. That's what we're about.

"We're about making an equal playing field for both buyer and seller."

October slabbed comics sales

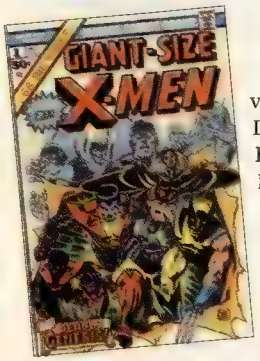
Throughout the price guide, beginning on Page 116, you'll see a variety of arrows next to slabbed comics prices. The figure calculates all auction results of 9.4-graded and slabbed comics from the previous three months. Here's what they indicate:

▲ Slabbed comic has **increased three months in a row** in average value = 21
▲ Slabbed comic has **increased two months in a row** in average value = 74
△ Slabbed comic has **increased since last month** in average value = 276
▽ Slabbed comic has **decreased since last month** in average value = 538

Fall of the mutants?

Have the X-Men lost their PUNCH?

by MARC PATTEN



Mutant mania has overrun the Marvel Comics universe for 30 years, ever since the debut of *Giant-Size X-Men* #1 (Sum 75).

So the big two don't think I'm playing favorites, last month I talked "infinitely" about DC, so this month I'm all about the "House." But, just so we're clear, Superman and Flash are still muh fav'rits, capeesh?

Mutant mania has overrun the Marvel Comics universe for 30 years, ever since the debut of *Giant-Size-X-Men* #1 (Sum 75). In the years that followed, The X-Men rose to the top of sales and popularity charts, and such characters as Wolverine, Storm, and Nightcrawler are now recognized across the globe.

Uncanny X-Men and, later, its sister title *X-Men* have stood near the top month after month for nearly 20 years. Except for an isolated event here and there, nothing could topple comicdom's biggest juggernaut. The back-issue market was no exception to the king, as *X-Men* and related titles constantly heated up the aftermarket with hit after hit. From the stellar classic run by Chris Claremont and John Byrne in the '70s and '80s, to the ground-breaking *Wolverine* mini-series by Frank Miller, to Claremont, Scott Lobdell, and Jim Lee setting sales records in the early '90s that will probably never be broken again, X-Men comics were the titles that collectors *had* to have — well, those and Spider-Man titles.

But something happened. Stories got stale and repetitive, creative teams changed hands as often as the readers changed their shirts. After the "Age of Apocalypse" storyline in 1995, interest in all things X began to wane for both new comics and back issues. In fact, other than the brief return of writer Scott Lobdell with a memorable story that culminated in the heroic death of Colossus in *Uncanny X-Men* #390 (Feb 01) and the thought-provoking three-year run by Grant Morrison, Frank Quitely, and Ethan Van Sciver, the stories have been sub-par.

Now, the main X-titles barely crack the Top 15 titles, let alone the Top 10. The one saving grace has been the new *Astonishing X-Men* title written by Joss (creator of *Buffy the Vampire Slayer*, *Firefly*, and *Serenity*) Whedon with art by John Cassaday, which brought readers new and old to the franchise.

Such related titles as *Wolverine* still sit strong in the Top 25 titles, and such others as *New X-Men* or *Runaways* land in the Top 50 or 75. Though still not bad in the scheme of things for the modern comics market, this positioning is certainly a far cry from their heyday.

Dozen to dig for

DC is still large and in charge as far as this month's "Dozen" goes. The "other" girl of steel remains at the top of the list, and continues DC's trio of girl-power. Power Girl, Wonder Woman, and Supergirl remain strong on the after market with recent issues of their titles selling like hotcakes.

1. *JSA Classified* #1-4 (tie). And Power Girl's origin is finally revealed as ... naaah. I'm not gonna tell ya. Go get whatever printings of this story gem you can find and treat yourself to a tale worthy of the name, "Infinite Crisis tie-in." Sep–Dec 05. Cover: $2.95 Current price: #1 Adam Hughes cover $24, Amanda Conner cover $16, 2nd print $7; #2 $9, 2nd print $4; #3, #4 $5@.

2. *Infinite Crisis* #1. *Infinite Crisis* #2 is out and so far the story is living up to the hype. Newer DC fans might be confused by the tidbits of old continuity mixed in, but writer Geoff Johns is doing his best to catch us all up. My advice is to go out and read the original *Crisis on Infinite Earths* TPB and you'll be good to go. Dec 05. Cover: $3.95 Current price (both covers): $4

3. *All-Star Batman and Robin, the Boy Wonder* #1 and #2 (tie). Fans are mixed about how good this story is, but the series is still selling in droves. With #2 selling out of a huge print run and no reprint from DC coming look for the heat to stay on this series. Oct–Nov 05. Cover: $2.95 Current price: #1 Batman cover $5, Diamond Retailer Edition $150; #2 $4

4. House of M #1, 7, 8 (tie). OK, so the overall storyline for this series was a bit lackluster, but the fallout in months to come is what has fans excited about mutants again. The key issues are #7 and #8, which had much lower print runs than #1 and contained the Scarlet Witch's now infamous "No More Mutants" spell. Jun-Oct 05. Cover: $2.99@ Current price all: $4; Joe Maduriera variant #1 $12

5. *The OMAC Project* #1. Batman's rogue Brother Eye spy satellite has created OMAC warriors around the globe, which are playing havoc with Earth's super humans. Enter *Infinite Crisis* and suddenly the thousands of OMACs flying around are looking eerily like the shadow demons from the original *Crisis*. Coincidence? Jun 05. Cover: $2.50. Current price: 1st print $22, 2nd print $7, 3rd print $3

Then

In the 1980s, X ruled the comics world. "The Dark Phoenix Saga" stunned readers by ending the life of the beloved Jean Grey — the heroine possessed by the corrupting Phoenix Force who killed millions of innocents in a blaze of rage. Fans ate it up, and prices on the aftermarket skyrocketed. Copies of *X-Men* #137 (1st series, Sep 80) have gone as high as $100, but today you can easily find NM copies for around $15. The mid-'80s brought readers Marvel's first attempt at thinning out the mutant population, with the "Mutant Massacre" crossover. No one was safe in this slaughter of all creatures *homo superior*. Copies of *Uncanny X-Men* #212-213 (Dec 86-Jan 87) with a cool battle between Wolverine and Sabertooth were going for more than $25 a copy not 10 years ago. Now, you can get those babies for $10 or less. Though not worthless by any means, they're just not as hot as they once were.

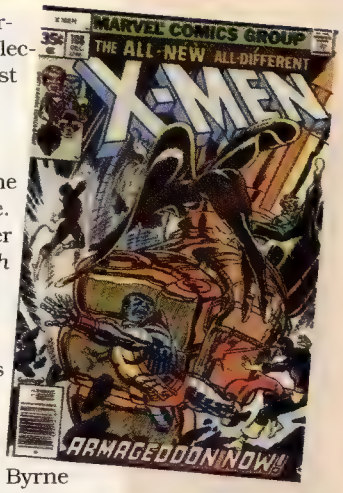
First appearances tend to get hot, then cool off, then heat up again on and off, as the character in question finds his or her way into a current key storyline. Now, *Giant-Size X-Men* #1 or *X-Men* #94 (1st series, Aug 75) with the first appearances of such characters as Storm, Colossus, and Nightcrawler, is a perennial blue chip — a cash cow, as it were. Those two issues will buck any trends of the market without fail. But others, like the first appearances of a character such as Gambit in *Uncanny X-Men* #266 (Aug 90) or Jubilee in #244 (May 89), were formerly hot, now not. I remember when you could sell copies of #266 as fast as you could get your hands on them for $25-$35. Now, despite high-priced listings in certain price guides, you'd be lucky to sell one in a half-price sale at $15. The same goes for the first appearance of Bishop in *Uncanny* #282-283 (Nov-Dec 91). I used to sell those for $15 a pop without fail back in 1992. Now, I throw them into the $2 X-Men box, and there they sit.

Artists' appearances are another formerly huge market in X-Men land. Collectors used to frolic in the glow of the first X-work of such luminaries as Jim Lee, John Byrne, Marc Silvestri, and Joe Madureira. It didn't matter where the creator first got his start; what everyone wanted was the guy's first *X-Men* issue.

No one cared that Byrne's first cover was on *Wheelie and the Chopper Bunch* #2 (Jul 75) from Charlton Comics (an adaptation of the fun '70s cartoon.) Collectors had to have *X-Men* (1st series) #108 (Dec 77). The issue still lists for more than $60 in most guides, but try selling one for more than $30 unless it's graded by CGC at 9.4 or higher. In other words: Nowadays, the first Byrne *X-Men* has no more value than any other issue around that same era.

Jim Lee first got his start at Marvel on *Alpha Flight* #51 (Oct 87). Was the issue ever a hotbed of after-market activity? Nope. It's hovered at $3-$5 for more than 12 years.What fans wanted were a one-two combo of *Uncanny X-Men* #248 (his first issue, Sep 89) and #268 (Sep 90, the first issue that began his long run on the title).

Artists who, after years of honing their craft, were awarded the prominence of drawing an X-Men title or related series in the '80s and '90s achieved fame (and occasionally a fortune in royalties) like almost no other creators in comics. Once you drew a comic with an "X," there was often nowhere else to go. It's a major reason that several of the Image Comics founders left Marvel when they did. They were at the top of their game with nothing else to aspire to. Lee, Rob Liefeld, and Whilce Portacio had all drawn top-selling X-titles. Their back issues on those titles sold at well above cover price for a long while. Liefeld's first full issue on *New Mutants* (#86, Feb 90) was selling as high as $25 at one point, and his second issue



Nowadays, my first Byrne *X-Men* has no more value than any other issue around that same era.

6. *Serenity* #1-3 (tie). More *Serenity* is coming from Dark Horse next year, and after fans have shown this franchise the love, everyone wants the first printings of the original comics series. Jun–Sep 05. Cover: $2.99 Current price: #1 1st print $12; #2 1st print $7; #3 $5

7. *Villains United* #1 and #6 (tie). OK, the last issue really threw us all for a loop. Two Luthors: one in green and purple, and one in a suit — both vying for power. This series delivered on every level and demand has been steady. Jul and Dec 05. Cover: $2.50 Current price: #1 1st print $12, 2nd print (sketch cover) $8; #6 $4

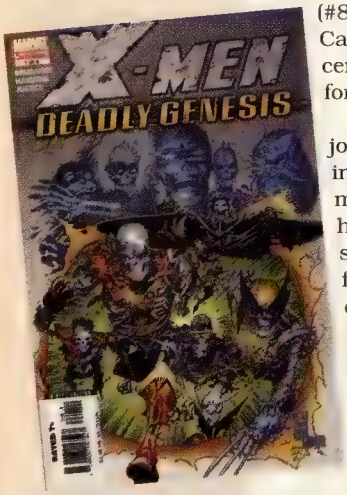
8. *Supergirl* #1. This series is on the same sleeper hit status as *Superman/Batman* was at the beginning of its run. Quietly selling out fast and more fans interested than there are copies around. Top storytelling from Loeb and Churchill keeps the steam train running. Oct 05. Cover: $2.95 Current price: 1st print $7, 2nd print $4

9. *Ghost Rider* #1. Our favorite flaming biker has finally gotten a story worth telling, which took fans by surprise and kept them coming back for more. Aug 05. Cover: $2.99 Current Price: $6, Incentive Variant $18, Diamond Retailer Edition $45

10. *Friendly Neighborhood Spider-Man* #1. Peter David and Mike Wieringo, plus the first part of mega Spider-Man crossover "The Other" equals sell out! This book is huge, and has gone to three printings already. The best Spidey has been in quite a while. Oct 05. Cover: $2.99 Current price: 1st print $7, 2nd print $4

11. *Wonder Woman* #219 and #220, *Adventures of Superman* #643 (tie). Didja hear? Wonder Woman is hot! (err, you know I mean the comics, right?) This many folks haven't been interested in the amazing amazon since George Pérez relaunched the series 18 years ago. Too bad DC is canceling the title next February! Sep–Oct 05. Cover: $2.50@ Current price: *Wonder Woman* #219 1st print $15, 2nd print $3; *Wonder Woman* #220 $12, 2nd print: $3; *Adventures of Superman* #643 1st print $12, 2nd print $3

12. *Birds of Prey* #76. It's the first appearance of Black Alice! Who the heck is Black Alice?? Well, if you've been reading DC's *Day of Vengeance* mini-series last summer, you'd know who she is. She's gonna be big. Real big. As in "can absorb the complete power of the Spectre" big. Jan 05. Cover: $2.50 Current Price: $15



(#87, Mar 90, with the first appearance of Cable) regularly sold for $75-$100. I recently sold a NM #86 for $3 and an #87 for $15.

With the exception of Lee, who is enjoying a huge popularity comeback drawing Batman and Superman titles at DC, many of the well-known X-Men artists have lost their huge appeal. That's not to say they don't still boast popularity with fans around the world; they just don't command the "mega-stardom" they once had as an artist on an X title.

There hasn't been a "bump" in value for issues by newer artists that have taken over an X title in the last seven years as there had been in the past.

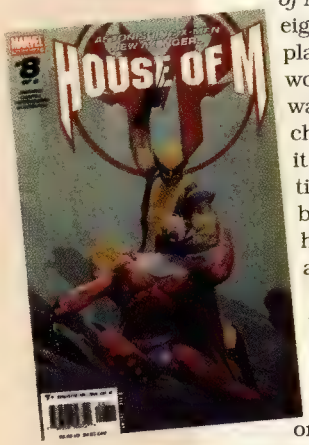
I'm going to go out on a limb to state that there will, indeed, be a hot X title coming out of the chaos of "Decimation," and that's *X-Men: Deadly Genesis*.

Now

Today, the top-selling comics at Marvel aren't the X-Men titles, but *New Avengers*, thanks to the storyline by Brian Michael Bendis (and top-notch art by David Finch and Steve McNiven). I don't know whether to feel sad that the king has been toppled or happy and relieved that the spell of fans buying endless X-titles has finally been broken. A little of both, I suppose. Sales should reflect quality — and, to be honest, endless releases of solo X-Men titles, mini-series, and the like have been a bit blurry. Nothing stands out; no stories have big jarring tie-ins to continuity that have fans clamoring for more. The regular X-titles have had one floating creative team after another, and, while I won't single out any one title or series, almost nothing of the X variety has fans' hearts pumping the way they did in the old days — except for Whedon's new *Astonishing* series.

But that may be about to change.

Big events appear to be on the horizon following the end of the *House of M* series. *House of M* itself, while not a bad story, was an eight-issue tale that could have taken place in three issues: Heroes have their world changed in front of them; heroes wake up and realize the world has changed and search for a way to change it back; heroes battle the villain or situation responsible; and the world changes back to a new status quo. But I'm not here to write a review, I'm here to talk about the X-Men.



A bit of a ***Spoiler Warning*** here for those few who haven't read *House of M* #7 and #8. The Scarlet Witch does one final spell and utters the now infamous words, "No more mutants." You can only imagine what happens next. It leads into the future of The X-Men in an event, appropriately titled "Decimation," that runs throughout the X titles and the Marvel universe in the months to come.

We've yet to see what the major repercussions of The Scarlet Witch's world-shattering spell will be, but the status quo has been greatly changed. Mutants readers have grown to know and love may no longer have their powers. In the *House of M: The Day After* special, such characters as Jubilee, Blob, and possibly even Quicksilver have been de-powered — not to mention what happens to the former leader of mutantkind himself, Magneto. The Witch herself also appears powerless and living a simple life, far away from the perils of mutantkind.

I admit I've never been a huge X-Men fan. I've always been one of those casual X-fans who only pay attention when something big is happening — when a story is *so* cool that I have to check it out. From the "Fall of the Mutants" to the "Age of Apocalypse" to the runs by Grant Morrison and Joss Whedon, I've read the best of the best and am nearly always happy with the results. But I've tried several of the relaunches over the last 10 years and have usually been bored.

Then, there's "Decimation" — the fallout from *House of M*. It has my interest piqued. I'm fascinated by all the possibilities that may happen in the X-verse in the coming year. The visual of Sentinels flying around again was especially cool to see. I love the idea that mutants are persecuted again and that every other guy on the street with powers in the Marvel universe *isn't* a mutant.

This is the first time since the mid-'80s that I have a desire to check out most of the new titles coming out and follow the story to see what happens to the Marvel mutant population.

The future

I'm going to go out on a limb to state that there will, indeed, be a hot X title coming out of the chaos of "Decimation," and that's *X-Men: Deadly Genesis*, written by Ed Brubaker with art by Trevor Hairsine. It's not because #1 is Hairsine's first issue of a major X title; Hairsine is a great artist, but those days are long gone. It's because of the story. Post-*House of M*, Professor Xavier is still missing, but a mysterious evil has surfaced from the professor's past to threaten The X-Men and it's somehow tied to *Giant-Size X-Men* #1. That's all we know right now, but things are looking interesting.

Can Marvel and the X-Men creative teams bring heat and glory back to the X-verse?

Time will tell. They are certainly off to a fine start, and, with the film *X3* arriving in theaters in May 2006, it could be a great time to be an X-Men fan.

MARC PATTEN owns Heroes In Action (**www.heroesinaction.com**), a mail-order and convention-based company specializing in comics and toys from the 1960s to today. E-mail Marc at **HeroesInAction@aol.com** or call him at (203) 820-4447.

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Sales Reporting Partner GPAnalysis

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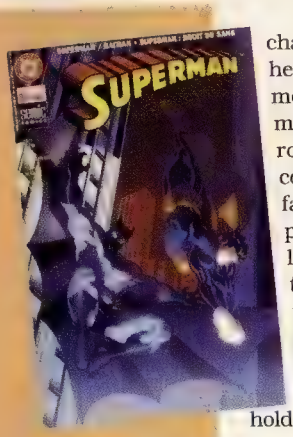
A European comics tour

FOREIGN VARIANTS, Part 2

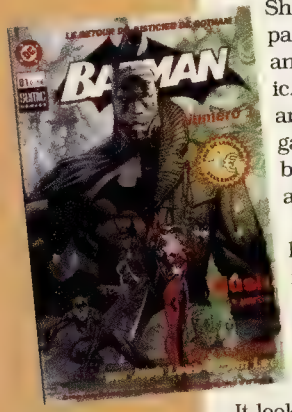
by **WILLIAM INSIGNARES**



Bon jour, comics readers! If you did not purchase the previous issue of ***CBG***, you missed hearing about my trip to Germany. What led me to Germany, and now France, and ultimately Italy is the Comic Books Gone Wild European Variant Tour. It seems that foreign comics variants are hot these days, and many fans in the States are paying extravagant prices for these limited books, with some collectors even paying Euro-dollars on-line to get these hard to find collectibles. I decided to take a "virtual reality" working vacation abroad to check out the comic book market and research what the hottest international variants are that many are so eager to get a hold of in the U.S.

As the train pulled into Paris, I noticed the person next to me was reading a comic book. I figured it would be no problem getting information from her as to where she purchased the book. If only I knew French.

I had an idea. I would just draw a question mark on a piece of paper and point to the comic. She'd know what I meant. As I handed her the paper she immediately looked at it in horror, and I got a swat across the face with the comic.She tossed the paper back to me, got up, and walked away. I realized that the paper I gave her had a Weight Watchers ad on the back of it and that was the side she looked at first.



As I exited the train, I decided to try my luck again. This time I drew three question marks on a napkin so there would be no doubt I was asking a question. I also pointed to the comic book. I handed it to the first smart-looking person I saw. He drew me a map on the other side of the napkin. It looked like a shop was a few miles away, but it would be worth it if I could finally find a comics store. About three miles later and — *damn*! I was in front of a restaurant outside the Eiffel tower! Was my art really that bad? "I don't if it is, but if you want to see bad art try the art district down the street," said a tacky American tourist that overheard me complaining.

Great! Hopefully there will be a comics shop nearby if I was fortunate. As I walked towards the district, I noticed that there was a picture of a restaurant on the cover of the comic book I had shown the gentleman earlier. The question marks must have looked like a tower, coupled with the picture of a restaurant and voila! Mystery solved.

Finally, I saw the sign, "Astonishing Comics!" A comics store! As I entered, the clerk greeted me in English, so I told him my whole sob story. He gave me directions to two more stores. I spent some time in the store asking him about his variants, wrote down some notes, and I was off to the next place. I found the next two stores fairly easy. I already had a clue as to what I was looking for, so the search was much easier. I juiced up the laptop and went online for the rest of my investigation. Some of the most wanted French comic-book variants include:

***Superman* #5.** This is actually referred to as "*Superman/Batman* #1 RRP French Variant," because the cover sports the same art as the comic book with the same name in English. Contains *Superman/Batman* #1, #2, and *Superman: Birthright* #2.

***Batman* #1B.** This has been dubbed "*Batman* #608 RRP French Variant" because the front cover art is similar to that from the Batman #608 RRP in English.

Both of these books have sporadic pricing, selling for between $35 and $150, depending on where and from whom you purchase them.

I get that feeling again like I did when I was in Germany. Like this whole trip could simply have been avoided. I could have done all this research back home. Never mind, I am two-thirds done. What's the worst that can happen to me in the blessed city of Rome? In a couple of hours I will be on a train and headed towards salvation. At least I will have a better meal in Italy. I know how to say "pizza." I got tired of eating only "croissants" in Paris.

Comics specialist **WILLIAM INSIGNARES** runs **DemolitionComics.com** in Tampa, Fla., which he bills as "The world's first multi-lingual international comics super store." He can be contacted at (813) 832-2692.

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G.I. Spy Con Special #1
Green Arrow #54
Hatter M #1
Hee!
House of M #6
I Luv Halloween
Jonah Hex #1
Lady Snowblood Vol. 1
Livewires
Living with Zombies #1-2
Mallrats Companion
Mort Walker: Conversations
Neo #005
O'deer
OMAC Project #2-6
One Piece Vol. 8
Pulp Art
Pyongyang
Sancho
Simpsons Comics #110
Skaggy the Lost
Sonic X #1-4
Steady Beat
Strangehaven Vol.3
303 #5
Wolverine #31
Zephyr & Reginald

RetroView The AMAZING SPIDER-MAN™

MARVEL COMICS

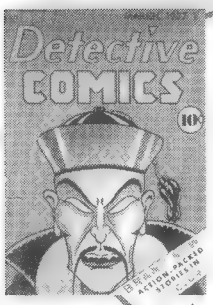
Reviewed by Jim Johnson

Poor writer David Michelinie had to work around no less than three company-wide crossovers during this run. Not surprisingly, these were among the weaker issues. But highlights included the return of Venom and a six-issue bi-weekly story arc with a plethora of guest-stars. The run was notable for Todd McFarlane's continuing stint as artist, as well as for contributions from fellow future Image-founders Erik Larsen and Rob Liefeld. And *A Distant Soil* creator Colleen Doran filled in for one issue.

Amazing Spider-Man ™ Marvel

COST TO OWN THE ORIGINALS IN NM: $81

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Abadazad		
CROSSGEN, 2004		
1	5	
2	3	
3	4	
Action Comics		
DC, 1938		
0	3	
1 ➥1st Superman	330000	
1/Ashcan	20000	
2	29250	
3	19000	
4-5	10600	
6	15400	
7	15500	
8-9	6650	
10	8200	
11-12	4150	
13	6175	
14	3825	
15	6175	
16	3125	
17	4350	
18	3825	
19	4050	
20	3825	
21-22	2600	
23 ➥1st Luthor	7300	
24-25	2475	
26	2060	
27-30	1700	
31-32	2600	
33 ➥1st Mr. America	7300	
34-35	2475	
36	2060	
37-40	1700	
41	1050	
42 ➥1st Vigilante	2600	
43-46	980	
47 ➥1st Luthor cover	1300	
48-52	980	
53	850	
54-60	710	
61-63	630	
64	750	
65-70	630	
71-75	580	
76	580	843
77-99	580	
100	600	
101 ➥A-Bomb cover	1200	
102-103	525	
104	525	1275
105-126	525	
127	600	
128-141	525	
142	525	1900
143-146	525	
147	525	1347
148-150	525	
151-157	480	
158 ➥Superman origin	750	
159-161	450	
162	500	2314
163-180	385	
181-201	340	
202-220	290	
221-240	240	
241	250	
242 ➥1st Brainiac	1200	
243-251	185	
252 ➥1st Supergirl	1200	
253	425	
254	325	
255	225	
256-261	100	
262	90	
263	100	
264-266	80	
267 ➥1st Colossal Boy	550	2604
268-270	80	
271-275	65	
276 ➥Legion app	125	
277-284	60	
285 ➥Legion app.	100	
286-294	60	
295	60	373
296	60	253
297	60	369
298-299	60	
300-313	50	
314	50	211
315-316	50	
317-324	40	
325	40	192
326-333	40	
334	60	
335-338	40	
339	50	288
340-341	40	
342	40	157
343-346	40	
347	50	
348-353	40	
354	40	70
355-357	40	
358	40	155
359-361	40	
362	40	168
363	30	130
364-368	30	
369	30	139
370-373	30	
374-383	20	
384	20	80
385	20	
386	20	80
387	20	
388	20	108
389	20	
390	20	80
391-393	20	
394	20	77
395-398	20	
399	20	67
400	35	157
401	17	65
402	17	
403	17	58
404	17	69
405	17	70
406	17	
407	15	67
408	15	91
409	15	68
410	13	55
411	13	56
412	12	55
413	12	51
414-415	12	
416	11	44
417	11	37
418	11	43
419	14	56
420	11	
421	11	48
422	11	
423	10	38
424	10	35
425	19	77
426	8	45
427	8	34
428-430	8	
431	8	29
432	8	28
433	8	25
434-436	8	
437 ➥Giant-size issue	29	103
438-439	8	
440 ➥1st Grell GA	25	
441	12	
442	8	
443 ➥Giant-size issue	26	106
444-447	7	
448	7	28
449	7	
450	7	27
451-454	7	
455-465	6	
466	5	27
467-470	5	
471	5	14
472	5	
473	5	20
474-484	5	
485 ➥1st Checkmate	5	34
486-499	5	
500	5	22
501-503	5	
504-509	4	
510	4	16
511-543	4	
544	4	14
545-566	3	
567-597	2	
598 ➥1st Checkmate	15	14
599	2	5
600	5	17
CGC 9.8 avg		31
601	2	6
602-659	2	
660	3	
661	2	
662	4	15
663-682	2	
683	3	
684	3	12
685-687	2	
687/Collector's	3	
688-695	2	
695/Variant	3	
696-699	2	
700	3	
700/Platinum	5	
701-769	2	
770	4	
771-774	2	
775	5	18
775/2nd	4	
776-799	2	
800	4	
801-810	2	
811	5	
812	8	
CGC 9.8 avg		17
812/2nd	2	
CGC 9.8 avg		17
813	4	
CGC 9.8 avg		18
814-817	3	
818	4	
819-825	3	
826 ➥Inf. Crisis tie	5	
827-828	3	
829	6	
829/Variant	3	
830	4	
831-832	3	
1000000	1	
Ann 1	4	
Ann 2-6	3	
Ann 7	4	
Ann 8	3	
Ann 9	4	
Adam Strange		
DC, 2004		
1	10	
2-3	6	
4-6	5	
7	7	
8	8	
Adventure Comics		
DC, 1938		
32	2800	
33-35	1450	
36-39	1275	
40 ➥1st Sandman	36000	
41	4700	
42	5500	
43	3200	
44	5500	
45	2800	
46-47	4200	
48 ➥1st Hourman	22000	
49-50	1950	
51 ➥Sandman cover	2630	
52 ➥1st Kirk Mannunter	1600	
53-59	1450	
60	2500	
61 ➥1st Starman	10750	
62-65	1300	
66	1800	
67-68	1300	
69	1650	
70-71	1275	
72 ➥1st Kirby Sandman	13200	
73 ➥1st Kirby Manhunter	11500	
74	1500	3875
75-80	1500	
81-91	925	
92-94	700	
95	700	2203
96	700	1890
97-99	700	
100	800	3150
101-102	700	
103 ➥Super-heroes start	2400	
104	850	
105	525	1500
106	525	
107	525	2013
108-110	525	
111	450	
112	450	1083
113-120	450	
121-126	390	
127	450	
128	400	
129-130	375	
131-140	340	
141	340	1206
142-149	340	
150-151	425	
152	310	
153	425	
154	310	
155	425	
156	310	



△ #1

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While best-known for the debut of a certain Dark Knight in #27, *Detective Comics* started more than a year earlier with a March 1937-dated issue that included the first appearance of tough-guy gumshoe Slam Bradley, who's still sleuthing today.

image © 1937 DC

1st Slam Bradley

Mr. Chang cover

NM	1 MAR 37	2 APR 37	3 MAY 37	4 JUN 37	5 JUL 37	6 AUG 37	7 SEP 37	8 OCT 37	9 NOV 37	10 DEC 37
Price	$80000	$18250	$10800	$6850	$6850	$4450	$4450	$6500	$4350	$4350

THE BOTTOM LINE

Amazing Spider-Man #311 ★★

© Marvel

Marvel
Jan 1989 • 23 pp.
Writer: David Michelinie
Pencils: Todd McFarlane
Inks: McFarlane
Cover: McFarlane

"Mysteries of the Dead"

Peter is guilt-ridden over the death of a bystander during a battle, one that was deliberately planned by Mysterio.

The issue of bystanders getting caught up in super-hero battles has been dealt with before, and not all that long before for Spider-Man (in Peter David's wonderful "Sin Eater" arc in Spectacular Spider-Man). Spidey understandably and justifiably spends the issue dealing with the consequences indirectly caused by his actions, but the story would have been better had the revelation of Mysterio's involvement not been given away on the cool (but all-too-revealing) front cover.

Near CGC copy: **9.8** From $1 NOW **$5**

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157	425	
158	310	
159	425	
160	310	
161	425	
162	310	
163	425	
164-169	310	
170-180	255	
181-199	235	
200	350	
201-209	260	
210	2400	
➥1st Krypto		
211-220	200	
221-246	170	
247	4400	
➥1st Legion		
248-255	130	
256	525	
257-259	125	
260	500	
➥Aquaman origin		
261-266	80	
267	740	
➥2nd Legion		
268	80	
269	225	
➥1st Aqualad		
270	80	
271	225	
➥Lex Luthor origin		
272-274	65	
275	145	
276-277	65	
278	65	272
279-280	65	
281	60	
282	95	
283	100	
284	60	
285-286	110	
287-289	60	
290	100	
291-292	45	
293	100	
294	90	
➥1st Mon-El Legion		
295-298	45	
299	55	
300	200	
➥Legion		
301	70	
302-305	55	
306-323	45	
324-339	40	
340	40	179
341-345	40	
346	40 ▽	307
347-350	40	
351	50	228
➥1st White Witch		
352	35	210
353-355	35	
356	30	
357	30	430
358-366	30	
367-372	25	
373	22	
374	22	146
375-377	22	
378	22	190
379-380	22	
381	58 △	231
➥Supergirl starts		
382-386	22	
387	22	62
388-389	22	
390	22	120
391	22	66
392-400	22	
401-402	21	
403	30	264
404	20	57
405	20	
406	20	80
407-414	20	
415	20	87
416	18	
417	13	
418	13	50
419	13	44
420	13	
421	13	49
422-425	13	
426	13	42
427	13	
428	28 ▽	109
➥1st Black Orchid		
429	15	
430	15	35
431	28	104
➥Aparo Spectre		
432	15	58
433	15 △	48
434	12	40
435	12 ▽	47
436	10	44
437	10 △	36
438	10	60
439	8 ▽	41
440	8 △	58
441	8	
442-447	6	
448	5	20
449	5	
450	5	19
451-452	5	
453	5	18
454	5	15
455-458	5	
459	4	32
460	4	
461	6	
462	7	
463-479	4	
480-503	3	

Adventures of Jerry Lewis
DC, 1957

41	40	
42-50	36	
51-60	34	
61-80	28	
81-91	25	
92	30	
93-96	25	
97	35	
98-100	25	
101	32	
102	55	
➥Beatles app		
103-104	32	
105	32	167
106-116	14	
117	20	
118-119	14	
120-124	12	

Adventures of Spider-Man
MARVEL, 1996

1-12	2	

Adventures of Superman
DC, 1987

0	3	
424	3	10
425	4	
426	3	
427-462	2	
463	3	
464-465	2	
466	3	
467-479	2	
480	3	
481-495	2	
496-498	3	
499	3	22
500	3	12
500/Collector's	4	
500/Silver	20	22
501-505	2	
505/Variant	3	
506-549	2	
550	4	
551-595	2	
596	2	6
597-599	2	
600	4	
601-623	2	
624	5	
625	4	
CGC 9.8 avg		27
625/2nd	3	
CGC 9.8 avg		20
626	2	
CGC 9.8 avg		25
627-635	3	
636	5	
➥Identity Crisis tie		
637	4	
638	3	
639	5	
640-641	4	
642	6	
643	12	
644-645	3	
1000000	2	
Ann 1	4	
Ann 2-6	3	
Ann 7	4	
Ann 8	3	
Ann 9	4	

Adventures of the Fly
ARCHIE, 1959

1	220	
2	140	
3	100	
4-5	80	
6-17	70	
18-26	40	
27	30	
28	30	61
29-31	30	

Adventures of the Jaguar
ARCHIE, 1961

1	125	
2	75	
3	50	
4-5	40	
6	30	66
7-10	30	
11-15	22	

Adventures On the Planet of the Apes
MARVEL, 1975

1	9	36
2	4	
3	4	29
4	4	24
5	4	
5/30¢	20	
6	4	
6/30¢	20	
7	4	
7/30¢	20	
8-11	4	

Akira
MARVEL, 1988

1	8	21
2-3	5	
4-38	4	

INSIDE... THE GUIDE

AFTERMARKET REPORTS
Grading guide 119
The basics 121
Auction news 123
Upcoming auctions 133
CGC 9.4 Auction reports 135
Steve Mortensen's CGC report 145
Trendwatcher field reports 147

SPECIALTY MARKETS
Original art market reports 157

FLASHBACKS
Industry birthdays 171
From the *CBG* archives 173
This month in comics history 185

THE BACK PAGE
Tony Isabella column 187

RETROVIEWS
The Amazing Spider-Man page 116
Captain Atom page 136
Mystery Comics page 148
Robin Hood Tales page 154
Tarzan page 170

THE BOTTOM LINE
A whole lotta sleuthing going on this month with one of our longest Bottom Lines yet: ***Detective Comics.*** *Then we wrap things up with a quick look at* ***Rom.***

Detective Comics page 116
ROM page 182

Fu Manchu appears — 1st Crimson Avenger — Crimson Avenger cover

	11 JAN 38	12 FEB 38	13 MAR 38	14 APR 38	15 MAY 38	16 JUN 38	17 JUL 38	18 AUG 38	19 SEP 38	20 OCT 38	21 NOV 38	22 DEC 38	23 JAN 39	24 FEB 39	25 MAR 39
NM Price	$4350	$4350	$4350	$4350	$4350	$4350	$4350	$5000	$4150	$6300	$3250	$3950	$3250	$3250	$3250

Archie #561

Most interesting in this issue is George Gladir's contribution. In this meta-story, Archie breaks the fourth wall (and possibly the ceiling!), when he contemplates changing the style of his comic book.

ARCHIE
WRITERS:
VARIOUS
ARTISTS:
VARIOUS
Color • 36 Pgs.
$2.25

First, he imagines himself as a super-hero, although (oddly) not his usual super-heroic self, Pureheart the Powerful. He interacts with "Super Sam," whose jagged "SS" logo makes him look like a Nazi. Archie briefly imagines himself drawn manga-style but swiftly dismisses it, ignoring what's going on at his own publishing house with Sabrina and Josie. Finally, Archie draws inspiration from Batton Lash's real-life comic book *Supernatural Law*.

In the remaining stories, the usual Riverdale hijinks ensue.

Long-time readers may feel that venerable Archie artist Stan Goldberg's style is simpler than they may recall.

Does this represent an evolution of style to younger readers' tastes or is it the result of too many pages and not enough hours in the day?

★★½ — Jack Abramowitz

www.archie.com

	UNSLABBED Near Mint	CGC 9.4 NM	SLABBED CGC 9.4 NM
Alarming Tales			
HARVEY, 1957			
1	110		
2	65		
3	50		
4	50		161
5-6	40		
Albedo			
THOUGHTS & IMAGES, 1984			
0/Blue	8		
0/Yellow table	30		
0/No yellow	15		
1/Dark red	14		
1/Light red	10		
2	250		795
➥1st Usagi Yojimbo			
3	5		42
4-5	4		
6-8	3		
9-14	2		
Alias			
MARVEL, 2001			
1	4		11
CGC 9.8 avg			32
2-28	3		
Aliens vs. Predator			
DARK HORSE, 1990			
0	4		22
1	4		13
2-4	3		
Ann 1	5		
All-American Comics			
DC, 1939			
1	5700		
2	2000		
3	1400		
4-5	1250		
6-7	980		
8	1800		
9-10	950		
11	1025		
12-15	950		
16	72000		
➥1st Green Lantern			
17	15600		
➥2nd Green Lantern			
18	8800		
19	13800		
➥1st Atom			
20	4850		
21-23	2000		
24	2200		
➥1st Mid-Nite, Sargon			
25	8300		
➥Dr. Mid-Nite origin			
26	3000		
➥Sargon origin			
27	3500		
28-30	1250		
31-40	1040		
41-50	785		
51-60	675		
61	4400		
➥1st Solomon Grundy			
62-69	600		
70	600		1437
71-88	550		
89	1200		
➥1st Harlequin			
90	775		
91-99	525		
100	850		
101	1000		
➥Scarce			
102	1650		
➥Scarce			
All-American Western			
DC, 1948			
103	375		
104	265		
105-110	225		
111-120	165		
121-126	110		
All-Flash			
DC, 1941			
1	12500		39500
➥Flash origin			
2	2400		
3-4	1600		
5-10	1100		
11-15	850		
16-20	800		
21-32	625		
All New Collectors' Edition			
DC, 1977			
C-53	26		
➥Rudolph			
C-54	12		
➥Supes v WWoman			
C-55	15		
➥Legion			
C-56	40		
➥Superman vs Ali			
C-58	12		
➥Supes vs Shazam			
C-60	20		
➥Rudolph's Summer			
C-62	12		
➥Superman movie			
All-Star Batman & Robin			
DC, 2005			
1/Batman	5		21
1/Robin	5		
1/RRP	150		
2/Miller	4		
2/Lee	4		
All-Star Comics			
DC, 1940			
1	10000		
2	3500		
3	25000		
➥1st JSA			
4	3000		
5	2800		
6-7	1800		
8	16000		
➥1st Wonder Woman			
9-11	1600		
12-15	1400		
16-17	1200		
18	1200		3750
19-25	1200		
26-31	900		
32	900		2925
33	1800		
➥Grundy appearance			
34-35	900		
36	1300		
➥Batmn, Supes app.			
37	900		
38	975		4125
➥Black Canary starts			
39-49	900		
50	975		
➥Frazetta art			
51-55	900		
56	900		3625
57	1200		
➥25-year hiatus starts			
58	12		50
➥1st Power Girl			
59-61	6		
62	6		35
63	6		
64	6		29
65	6		30
66	8		17
67-68	6		
69	6		42
70-73	6		
74	8		33
All-Star Squadron			
DC, 1981			
1	4		14
2-10	2		
11-46	1		
47	3		
48-67	1		
Ann 1	2		
Ann 2-3	1		
All-Star Western			
DC, 1970			
1	30		
2-3	15		
4	14		
5	14		56
6	9	△	45
7-9	9		
10	260		1028
➥1st Jonah Hex			
11	70		236
All-Winners Comics			
TIMELY, 1941			
1	16000		
➥Cap America starts			
2	4800		
3	2850		
4	2800		
5-6	2100		
7-10	1800		
11-18	1275		
19	3350		
21	3500		
➥Scarce			
All-Winners Comics			
TIMELY, 1948			
1	1800		
Alpha Flight			
MARVEL, 1983			
1	5		19
CGC 9.8 avg			53
➥1st Marrina, Puck			
2	4		
3	4		17
4-10	4		
11-12	3		
13	3		11
14-19	3		
20-24	2		
25-27	1		
28	3		
29-32	2		
33	2		24
34	3		
35-45	2		
46	3		
47	4		
➥1st Jim Lee at Marvel			
48-53	2		
54	3		
55-56	2		
57-74	1		
75-105	2		
106	3		
➥Northstar outed			
107-130	2		
Ann 1	4		
Ann 2	1		
Special 1	3		
Amazing Adult Fantasy			
MARVEL, 1961			
7	600		
8	475		
9-13	425		
14	525		
Amazing Adventures			
MARVEL, 1961			
1	900		
2	525		
3-6	425		
Amazing Adventures			
MARVEL, 1970			
1	30	▽	103
2	20		
3	20		64
4	14		39
5	14		63
6	20		70
7	14		48
8	22		83
9-10	20		
11	140		626
➥1st blue Beast			
12	20		124
13	20		118
14	20		90
15	20	▽	79
16	20		85
17	20		65
18	14		64
19-25	5		
26-28	4		
29	4		23
30	3		14
31	3		16
32	3		11
33-36	3		
36/30¢	20		
37	3		41
37/30¢	20		
38	3		
39	3		19
Amazing Fantasy			
MARVEL, 1962			
15	32000		
➥1st Spider-Man			
16-18	5		

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions.

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.

△ #27

image © 1939 DC

Detective COMICS™

Finding its star

After more than two years of nondescript mystery stories for the most part, *Detective Comics* added its second costumed hero to the mix with the introduction of Batman. The Caped Crusader quickly took over the series' cover spot, as well.

1st Batman | Batman cover | Batman cover | Origin of Batman

NM	26 APR 39	27 MAY 39	28 JUN 39	29 JUL 39	30 AUG 39	31 SEP 39	32 OCT 39	33 NOV 39	34 DEC 39	35 JAN 40
Price	$3250	$22000	$25000	$35000	$7500	$27500	$6000	$50000	$7500	$10000

THE BOTTOM LINE

RETROVIEW
Amazing Spider-Man #312 ★★½

Marvel
Feb 1989 • 22 pp.
Writers: David Michelinie
Pencils: Todd McFarlane
Inks: McFarlane
Cover: McFarlane

"The Goblin War!"

Harry again becomes The Green Goblin to fend off The Hobgoblin, who's looking for Norman Osborn's old strength-enhancing formula.

It's kind of surprising that it took six years for this battle to happen and even more surprising that it's only a one-issue story.

But Todd McFarlane does the battle justice; neither character has ever looked better.

This is the second of three issues that cross over with X-Men's "Inferno" event, where a dimensional breach is transforming Manhattan into a city of demons and magically animated structures.

© Marvel

Then $1 NOW $5

Amazing Spider-Man #313 ★★

© Marvel

Marvel
Mar 1989 • 22 pp.
Writer: David Michelinie
Pencils: Todd McFarlane
Inks: McFarlane
Cover: McFarlane

"Slithereens"

As Manhattan continues to transform, Spider-Man encounters The Lizard while searching for Aunt May.

The final issue infected, er, affected by the "Inferno" crossover is the closest tie-in to the story yet, as witnessed by Peter's concern that the weird, inter-dimensional happenings might have an impact on Aunt May's residence in Queens. Oddly, though, Michelinie puts her in no danger, a plot device that would have greatly increased Spider-Man's motivation to defeat The Lizard.

Future *Spawn* fans will get a kick from the Violator-like demon in this issue.

9.9 Then $1 NOW $5

	UNSLABBED Near Mint	CGC 9.4 NM	SLABBED
Amazing Fantasy			
MARVEL, 2004			
1	4		
CGC 9.8 avg			21
2-14	3		
Amazing Spider-Man			
MARVEL, 1963			
-1	3		
1	27000	△	359
➥1st Chameleon			
1/Golden	200		573
2	3400		
➥1st Vulture			
3	4600		16303
➥1st Dr. Octopus			
4	2300		10050
➥1st Sandman			
5	2500		9678
➥Dr Doom app			
6	1650		6787
➥1st Lizard			
7	1100		4375
8	800	▽	2904
9	1025	▽	4271
➥1st Electro			
10	990	▽	3875
11	1900	▽	5774
12	825	▽	3215
13	1200		5058
➥1st Mysterio			
14	2050		7901
➥1st Green Goblin			
15	1800		7801
➥1st Kraven			
16	790		3241
17	775		3156
➥2nd Green Goblin			
18	510		2141
➥1st Ned Leeds			
19	460		1837
20	510		2275
21	510		1915
22	425		1702
23	510		2350
24	500		2041
25	500		
26	550		2250
27	500		1771
28	325		3871
29	240	▽	976
30	240		893
31	325		1491
32	175		734
33	140	▽	563
34	240	▽	927
35	225		927
36	225		941
37	195		979
38	195		824
39	350		1610
➥1st Romita Spidey			
40	325		1310
➥Goblin origin			
41	300		1245
➥1st Rhino			
42	185		768
➥1st view of MJ			
43	120		596
44	175		713
45	115		501
46	200		1003
➥1st Shocker			
47	105		435
48	120		499
49	125		525
50	625	△	2895
➥Spidey quits			
51	175		842
52	150		638
53	105		445
54	110		471
55	110		488
56	90		372
57	75	▲	354
58	80		415
59	70	▽	329
60	105		496
61	72		303
62	75	△	299
63	160		646
➥vs. both Vultures			
64	60	△	251
65	55	▲	247
66	80		341
67	60	△	256
➥1st Randy			
68	60	▲	255
69	75		323
70	70		329
71	70		310
72	85		366
73	50		249
74	80		330
75	65		300
76	65		307
77	60	▲	318
78	70		323
79	60		256
80	60		
81	55	▽	245
82	50		270
83	50		254
84	55		254
85	55	▽	237
86	50		577
87	75		338
88	60		243
89	70		319
90	75		336
91	50	▽	205
92	62	△	271
93	50		386
94	65		276
95	52	▽	229
96	85	▽	333
97	72	▽	282
98	80	△	330
99	60		256
100	100	▽	393
101	130		579
102	105		444
➥Morbius origin			
103	45	△	194
104	90		346
105	25	▲	111
106	32		171
107	27	▽	114
108	27	▲	116
109	30	△	125
110	30	▽	122
111	34		137
112	30		130
113	33	▽	142
114	40		198
115	33	▽	141
116	22	▽	97
117	25	▽	92
118	22	▲	106
119	50		194
➥vs. Hulk			
120	47	▲	188
➥vs. Hulk			
121	150	▽	579
➥Gwen Stacy dies			
122	130	△	575
➥Green Goblin dies			
123	35	▽	147
124	42	△	184
125	30	▲	140
126	18		81
127	25		98
128	20	▲	93
129	225	▽	771
➥1st Punisher			
129/Ace	6		
CGC 9.8 avg			25
130	16	▽	87
131	25	▽	95
132	22	▽	85
133	16		76

1st Hugo Strange — 1st Robin — 1st Clayface — Robin solo — Joker appears — 1st mention of Batmobile

	36 FEB 40	37 MAR 40	38 APR 40	39 MAY 40	40 JUN 40	41 JUL 40	42 AUG 40	43 SEP 40	44 OCT 40	45 NOV 40	46 DEC 40	47 JAN 41	48 FEB 41	49 MAR 41	50 APR 41
NM Price	$6500	$6500	$57500	$6000	$6500	$4000	$3000	$3000	$3000	$3000	$2000	$2000	$2000	$2000	$2000

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4
CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Do-It-Yourself Grading

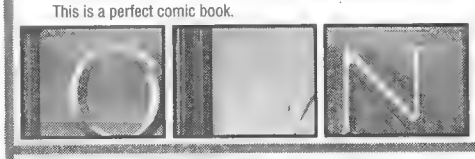
While **CGC** keeps its grading standards private, these are the **traditional** condition definitions...

Mint

Abbreviated: **M**

The term for this grade is the same one used for **CGC's 10.0 grade.**

This is a perfect comic book.



Its cover has full luster, with edges sharp and pages like new. There are no signs of wear or aging. It is not imperfectly printed or off-center.

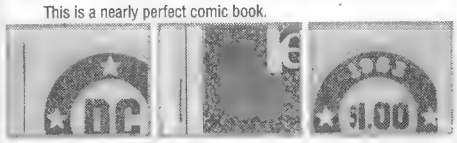
Occasionally referred to as "Gem Mint," a term used by sportscard dealers.

Near Mint

Abbreviated: **NM**

The term for this grade is the same one used for **CGC's 9.4 grade.**

This is a nearly perfect comic book.



Its cover shows barely perceptible signs of wear.

Its spine is tight, and its cover has only minor loss of luster and only minor printing defects. Some discoloration is acceptable in older comics — as are signs of aging.

Very Fine

Abbreviated: **VF**

The term for this grade is the same one used for **CGC's 8.0 grade.**

A **Very Fine** copy has beginning signs of wear.

There can be slight creases and wrinkles at the staples, but it is a flat, clean issue with definite signs of being read a few times.

There is some loss of the original gloss, but it is in general an attractive comic book.

Fine

Abbreviated: **F, Fn**

The term for this grade is the same one used for **CGC's 6.0 grade.**

A **Fine** comic book is a good-looking copy ... at first glance.

This comic book's cover is worn but flat and clean with no defacement. There is usually no writing on the cover or tape repair.

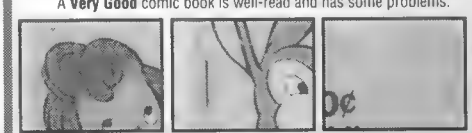
Stress lines around the staples and more rounded corners are permitted.

Very Good

Abbreviated: **VG**

The term for this grade is the same one used for **CGC's 4.0 grade.**

A **Very Good** comic book is well-read and has some problems.



Most of the original gloss is gone. There are minor markings, discoloration, and/or heavier stress lines around the staples and spine.

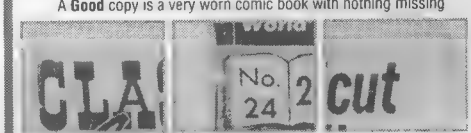
The cover may have minor tears and/or corner creases, and spine-rolling is generally permissible.

Good

Abbreviated: **G, Gd**

The term for this grade is the same one used for **CGC's 2.0 grade.**

A **Good** copy is a very worn comic book with nothing missing.



Creases, minor tears, rolled spine, and cover flaking are generally permissible in this grade.

Older Golden Age comic books often come in this condition.

Fair

Abbreviated: **FA, Fr.**

The term for this grade is the same one used for **CGC's 1.0 grade.**

A **Fair** copy has multiple problems but is structurally intact.

Copies may have a soiled, slightly damaged cover, a badly rolled spine, cover flaking, corners gone, and tears.

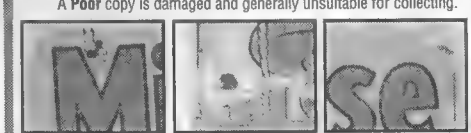
Tape may be present and is always considered a defect.

Poor

Abbreviated: **P, Pr**

The term for this grade is the same one used for **CGC's 0.5 grade.**

A **Poor** copy is damaged and generally unsuitable for collecting.



While the copy may still contain some readable stories, major defects get in the way.

Copies may be in the process of disintegrating and may do so with even light handling.

Arturo Bastard

Remember The Rutles? Monty Python alumnus Eric Idle spearheaded the brilliant pastiche of The Beatles that starred in TV specials and record albums. Decades later, they were still inspiring musical and video sequels, as well as a tribute album. The secret was that they looked authentic and were hilarious. Of course, readers know about Austin Powers. Mike Myers' spy spoof franchise of three mega-hits kept getting bigger and bigger. Why? Because it looked authentic and was hilarious.

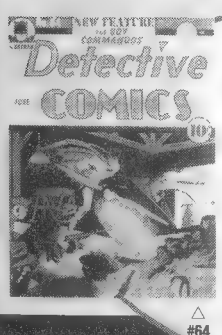
ANTIMATTER HOFFMAN
WRITER.
MIKE HOFFMAN
ARTIST:
HOFFMAN
B/W • 16 Pgs.
$2.49

Which brings us to *Arturo Bastard*. This one-shot purports to tell the life story of a 1960s Italian pop idol. It looks authentic and — well, that's about it. Honestly, it looks great. Visually, it's a treat. It looks as if it jumped, Mint condition, out of the 60s, and its mere 16 pages leaves the eye hungry for more.

But it's not funny. One must assume that it's supposed to be funny, because, otherwise, what's the point? To fabricate an unfunny pop history? Seemingly not. (Perhaps it's just marketing for the CD on sale within?) But it really does look great.

★ **— Jack Abramowitz**

www.mikehoffman.com



△ #64

Detective COMICS

Off to war

While *Detective Comics*, like many other comics titles during World War II, would have patriotic cover themes and encourage readers to buy bonds, the series went one step further with the introduction of The Boy Commandos in #64 (Jun 42).

Image © 1942 DC

Amazing Spider-Man CONTINUED

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
134	28	122
➥2nd Punisher		
135	45 ▲	194
136	50 ▲	237
➥Harry as Goblin II		
137	25 ▽	110
138	12 ▽	57
139	19	75
➥1st Grizzly		
140	17 ▽	70
➥Grizzly origin		
141	12 ▲	64
142	18 ▽	71
143	14 △	65
144	17 ▲	67
145	15 △	61
146	15 ▲	64
147	14 ▽	57
148	25 ▲	108
149	27 ▲	128
➥Spider-clone dies		
150	16 △	79
151	24	113
152	11	45
153	10 △	40
154	10 ▽	36
155	12 ▲	53
155/30¢	20	
156	12 △	52
156/30¢	20	
157	12 ▽	48
157/30¢	20	238
158	10 ▽	30
158/30¢	20	
159	11 ▽	40
➥vs. Doc Ock		
159/30¢	20	
160	9	36
161	12 △	49
162	11 ▽	50
163	10	42
164	12	50
165	9 △	35
166	9	35
167	7 ▽	29
CGC 9.8 avg		171
168	7 ▽	28
169	10 ▽	40
169/35¢	15	
170	7 △	31
170/35¢	15	
171	7 ▽	29
171/35¢	15	
172	8 ▲	39
172/35¢	15	
173	18	75
173/35¢	25	75
174	10 ▽	41
175	10 △	36
176	12 ▽	57
177	12 ▽	45
178	11	44
➥1st Hamilton Goblin		
179	11 ▲	45
180	11	49
181	9	32
182	8	32
183	7	28
184	6	35
185	7 ▽	26
186	8	33
187	8	37
188	7	35
189	6 ▲	28
190	7	29
CGC 9.8 avg		144
191	6 ▲	25
192	6	26
193	6	25
194	21 ▲	82
➥1st Black Cat		
195	9	40
196	6	23
197	6	26
198	6 △	26
199	6	27
200	10 ▽	37
CGC 9.8 avg		174
201	9 ▽	36
202	7 △	29
203	6	22
204	8	28
205	6	24
206	6	22
207	5	23
208	6	25
209	6	26
210	6	25
211	6	25
212	5	21
213	5	22
214	5	18
215	5	22
216	5	21
217	5	19
218	5	20
219	6	24
220	6	27
221	4	
222	4	18
223	4	22
224	4	19
225	4	
226	7	25
227	6	25
228	4	21
229	11 ▽	33
230	6	23
231	6	23
232	4	26
233	4	15
234	6	19
235	4	19
236	5	19
237	5	18
238	22 ▽	86
CGC 9.8 avg		502
➥1st Hobgoblin		
239	10 ▽	39
CGC 9.8 avg		176
240	5	19
241	4 △	17
CGC 9.8 avg		61
242	5	
243	6	26
CGC 9.8 avg		62
244	5	24
CGC 9.8 avg		54
245	5 ▽	21
CGC 9.8 avg		62
246	4	13
247	3	18
248	4	18
249	5	22
250	6	26
251	6	24
252	10 ▽	38
CGC 9.8 avg		220
➥1st black costume		
253	5	20
CGC 9.8 avg		46
254	5	19
CGC 9.8 avg		43
255	4 ▽	16
CGC 9.8 avg		34
256	4	16
CGC 9.8 avg		40
257	4	16
CGC 9.8 avg		49

RETROVIEW
Amazing Spider-Man #314 ★★½

Marvel
Apr 1989 • 22 pp.
Writer: David Michelinie
Pencils: Todd McFarlane
Inks: McFarlane
Cover: McFarlane

"Down and out in Forest Hills"

Peter and MJ get evicted on Christmas Eve, and Spider-Man stops a modern-day Bob Cratchit from killing his Scrooge-like boss.

What is it about Christmas that makes an otherwise mundane tale seem just a bit more special?

Spider-Man's prevention of a murder seems almost pedestrian under normal circumstances, but here it makes one want to pour another cup of eggnog.

Maybe it's because a street-corner Santa helps Spidey make the collar. Or maybe it's because Aunt May gives Peter and MJ a place to stay at story's end. Sniff.

© Marvel

Then $1 NOW $4

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
258	4	16
CGC 9.8 avg		44
259	4	19
CGC 9.8 avg		64
260	5 ▽	19
261	5	22
262	4 ▲	19
CGC 9.8 avg		36
263	4	20
264	3	15
CGC 9.8 avg		40
265	4	17
CGC 9.8 avg		51
266	3	13
267	3	12
CGC 9.8 avg		55
268	4	15
CGC 9.8 avg		55
269	4	
270	4	18
271	5	19
272	4	11
CGC 9.8 avg		40
273	4	
274	5	18
275	5 ▽	21
CGC 9.8 avg		63
276	5	20
277	4	14
CGC 9.8 avg		64
278	4	16
279	4	18
280	3	22
281	5	19
282	5	22
283	4	19
CGC 9.8 avg		40
284	5	19
285	6	20
286	4	16
287	5	
288	6	22
289	6 ▽	21
CGC 9.8 avg		105
290	5	21
291	5	18
292	5	21
CGC 9.8 avg		38
293	5	22
294	6	21
295	6	25
296	5	19
297	6	23
298	12 △	42
CGC 9.8 avg		187
➥McFarlane starts		
299	9 △	29
CGC 9.8 avg		161
➥Venom cameo		
300	35 ▲	133
CGC 9.8 avg		541
➥1st Venom		
301	6	22
302	4 △	17
303	5	19
304	4	15
305	4 △	15
306	4 ▽	17
307	4	16
308	5	16
309	4	14
310	5	19
311	5	18
312	5	21
CGC 9.8 avg		59
313	5	18
CGC 9.8 avg		52
314	4	17
CGC 9.8 avg		48
315	5	19
CGC 9.8 avg		56
316	5	23
CGC 9.8 avg		75
317	6	21
318	6 ▽	20
319	5	18
CGC 9.8 avg		47
320	3	12
321	4	16
CGC 9.8 avg		43
322	5	18
CGC 9.8 avg		34
323	3	12
CGC 9.8 avg		45
324	5	17
325	4	14
326	4	14
327	4	14
328	5 ▽	18
329	3	16
330	3	
CGC 9.8 avg		26
331	3	11
CGC 9.8 avg		26
332	3	
333	3	12
334	3	12
CGC 9.8 avg		26
335-343	3	
CGC 9.8 avg		30
344	4	14
➥1st Cletus Kassidy		
345	3	
CGC 9.8 avg		52
346	3	14
347	3	13
CGC 9.8 avg		29
348-352	2	
353	2	9
CGC 9.8 avg		26
354	3	
CGC 9.8 avg		27
355-357	2	
358	6	20
359	2	
CGC 9.8 avg		33
360	3	11
361	6 △	21
CGC 9.8 avg		68
➥1st Carnage		
362	25	64
CGC 9.8 avg		29
➥2nd Carnage		
363	4 ▽	16
CGC 9.8 avg		30
364	3	
CGC 9.8 avg		32
365	4	17
CGC 9.8 avg		42
366-369	2	
370	3	
CGC 9.8 avg		31
371-373	2	

CBG PRICE GUIDE FAQ

Commonly-used abbreviations in the *CBG* price guide include:

Conv: Convention issue.
DF: Dynamic Forces officially licensed autographed comic.
Golden: Golden Record.
VVSS: Valiant Validated Signature Series; comics autographed on the cover by the creators and packaged with a certificate of authenticity.

1st Penguin — 1st Air Wave

	51	52	53	54	55	56	57	58	59	60
	MAY 41	JUN 41	JUL 41	AUG 41	SEP 41	OCT 41	NOV 41	DEC 41	JAN 42	FEB 42
NM Price	$1750	$1750	$1750	$1750	$1750	$1750	$1750	$4750	$2000	$1750

THE BOTTOM LINE

Amazing Spider-Man #315 ★★★

© Marvel

Marvel
May 1989 • 22 pp.
Writer: David Michelinie
Pencils: Todd McFarlane
Inks: McFarlane
Cover: McFarlane

"A Matter of Life and Debt!"

Venom breaks out of The Vault, and Peter helps Aunt May's boyfriend Nathan, whose gambling has gotten him in trouble.

Venom's breakout is merely a set-up for next issue, and Spidey's early battle with Hydro-Man is only a distraction.

The true story is Peter, both as himself and as Spider-Man, coming to the aid of Nathan, who is revealed to have a gambling addiction that has spiraled out of control. The story gives rare character development to Aunt May's companion, and the human element puts it a cut above recent issues.

Just CGC copy: 9.8 — Then $1 NOW $5

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
374	3	
CGC 9.8 avg		34
375	5	16
CGC 9.8 avg		24
376	4	
CGC 9.8 avg		24
377	3	
378	4	
CGC 9.8 avg		26
379	3	20
380	3	
381	3	16
382-388	3	
CGC 9.8 avg		30
388/Variant	2	
389-394	3	
394/Variant	4	
395-399	3	
400	5	21
➥no overlay		
400/Gray	4	27
➥gray overlay		
400/White	30	21
➥white overlay		
401-432	2	
432/Variant	5	
433-441	2	
500	5	18
CGC 9.8 avg		25
501	4	
CGC 9.8 avg		18
502	3	
503-509	2	
CGC 9.8 avg		28
509/DirCut	7	
CGC 9.8 avg		34
➥Director's Cut		
510	4	
511	3	
512	5	
513	3	
514-520	2	
521-525	3	
Aim Giveaway 1	4	
Aim Giveaway 2	2	
Ann 1	700	
➥1st Sinister Six		
Ann 2	550	2343
Ann 3	115	594
Ann 4	90	358
Ann 5	75	281
Ann 6	35	128
Ann 7	35	139
Ann 8	22	88
Ann 9	22	87
Ann 10	8	30
Ann 11	8	29
Ann 12	8	33
Ann 13	7 ▽	20
Ann 14	6	26
Ann 15	7 ▽	25
Ann 16	4	19
Ann 17-18	4	
Ann 19	4	17
Ann 20	4	
Ann 21	4	
➥Spidey marries		
Ann 21/Direct	5	21
CGC 9.8 avg		67
Ann 22	4	20
Ann 23-25	3	
Ann 26	4	15
Ann 27-28	3	
Ann 1996	4	
Ann 1997	3	
Ashcan 1	1	

Amazing Spider-Man
MARVEL, 1999
Retroactively numbered with Vol 1

1 (442)	7	29
CGC 9.8 avg		38
1/DF Romita	12	
1/DF Lee	35	
1/DF	5	29
1/Authentix	8	
1/Sunburst	18	24
CGC 9.8 avg		61
2	3	
3-11	2	
12	3	
13-17	2	
18-19	3	
20	5	
21-24	2	
25	3	
25/Speckle	4	
26-29	2	
30	5	18
CGC 9.8 avg		29
➥Straczynski starts		
31	3	10
CGC 9.8 avg		25
32	4	15
33	4	
34	5	
35	4	19
36	9 △	37
CGC 9.8 avg		88
36/DF	20	93
➥9/11 issue		
37	3	12
38	3	11
39	3	12
40	2	
41	4	14
42	3	
43	3	13
44-49	2	
50	6	19
51-55	2	
56	2	9
57-58	3	
Ann '99-'00	4	
Ann 2001	3	

America's Best Comics
NEDOR, 1942

1	1600	
2	850	
3	600	
4-6	440	
7	575	
8-10	400	
11-20	360	
21-24	325	
25-31	265	

America's Best TV Comics
ABC TV, 1967

1	95	339

America's Greatest Comics
FAWCETT, 1941

1	1900	
2	900	
3	675	
4-5	500	
6-8	450	

Angela
IMAGE, 1994

1-1/A	4	
2	3	11
3	3	

Angel and the Ape
DC, 1968

1	40	173
2	20	
3	15	27
4-7	15	

Angel: The Curse
IDEA & DESIGN WORKS, 2005

1	4
1/Autographed	20
2/Byrne	5
2/ChrisCross	4
2/Messina	5
2/Shannon	4
2/Photo	15
3/Gardner	5
3/Kordey	4
3/Messina	5
3/Wood	4
4-5	4

Angeltown
DC, 2005

1-5	3

Animal Comics
DELL, 1942

1	900
2	450
3	340
4	150
5	300
6-7	135
8	225
9	225 360
➥War bonds cover	
10	225
11-15	170
16-20	130
21-25	105
26-30	80

Animal Man
DC, 1988

1	4	
2	3	13
3-49	2	
50	3	
51-55	2	
56	4	
57-89	2	
Ann 1	4	

Ant
ARCANA, 2004

1	10
1/Red foil	35
2-3	5
3/Variant	6

Ant
IMAGE, 2005

1	5
1/Sketch	3
1/RRP	20
1/Conv	15
2	0

Anthro
DC, 1968

1	50	132
2	20	
3	20	54
4-5	20	
6	20	105

Aquaman
DC, 1962

1	900	
2	275	
3-5	150	
6-10	90	
11	125	
➥1st Mera		
12-17	75	
18	90	
➥Weds Mera		
19-20	60	
21	60	183
22	60	
23	60	238
24	60	

The Basics

In the old days, price guides had to depend solely on reports from dealers. Their pricing information wasn't current, but it didn't have to be.

Then came online auctions!

Fortunately, *CBG* is here to help -- with the only price guide based on **hundreds of thousands** of online auction results. Here's how it works!

For every comic book that's been successfully auctioned online **more than once** and is graded 9.4 (NM) by *CGC*, we print the average of the **last 25** closed auctions for it in our **shaded column**.

If you **don't** see a price, the comic book has yet to be sold more than once in *CGC* 9.4.

These are prices for *CGC* slabbed comics, but they help in figuring out the unslabbed prices.

With ***CBG***, you can base your buying decisions on the world's largest database of past comics sales.

Whether you're at a store, a convention, or online, now you can buy with confidence!

Art: Chuck Fiala

Amazing-Aquaman

Joker appears | 1st Boy Commandos | 1st Two-Face | Penguin appears | Fights Two-Face | Fights Joker | Fights Joker | 1st Tweedledee, Tweedledum

61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
MAR 42	APR 42	MAY 42	JUN 42	JUL 42	AUG 42	SEP 42	OCT 42	NOV 42	DEC 42	JAN 43	FEB 43	MAR 43	APR 43	MAY 43
NM Price	$1500	$2250	$1750	$5000	$2250	$4000	$2000	$1750	$1700	$1500	$1500	$1250	$1250	$1250	$1250

PRICE GUIDE KEY:
CGC INDICATORS
▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
⧋ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

The Bakers #1

From *Why I Hate Saturn* to *Plastic Man* to *Nat Turner,* Kyle Baker's comic-book credentials are solid and display a range of diversity few cartoonists could ever hope to obtain. *The Bakers,* his most accessible project to date, is a charming, slice-of-life endeavor that feels at least partly autobiographical, despite the fact that the indicia says the "stories, characters and incidents mentioned in this magazine are entirely fictional."

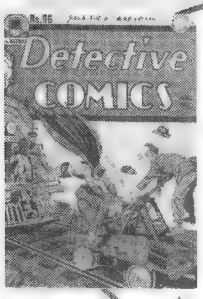
KYLE BAKER PUBLISHING
WRITER: KYLE BAKER
ARTIST: KYLE BAKER
B/W • 48 Pgs.
$3

The issue is divided into seven scenarios (only two or three are substantial enough to really call stories) revolving around the misadventures of an amiable young couple with three children, one of which is just learning to walk. Dialogue is sparse, which can be a death knell for graphic storytelling (check out Marvel's "'Nuff Said" debacle of 2002), but Baker's delightful art and insightful wit are up to the task, practically forcing readers to share in the cute characters' humble victories and humbling defeats.

This is the type of project that comic-book fans can share with friends and family of all ages.

★★★½ — **Brett Weiss**

www.kylebaker.com



△ #96

Detective COMICS™

The butler deduced it!

Batman and Robin weren't the only two detectives in the Wayne household. Faithful servant Alfred Pennyworth joined the act with amateur sleuthing of his own in a series of misadventures. Of course his biggest case was uncovering the duo's secret identities.

Image © 1945 DC

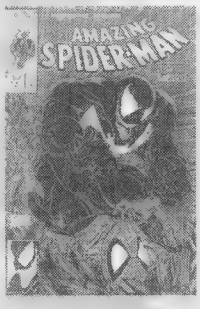
THE BOTTOM LINE

	76	77	78	79	80	81	82	83	84	85
	JUN 43	JUL 43	AUG 43	SEP 43	OCT 43	NOV 43	DEC 43	JAN 44	FEB 44	MAR 44
NM Price	$1500	$1000	$1000	$1000	$1250	$1000	$1000	$1000	$900	$1250

Fights Two-Face | 1st Cavalier | 1st skinny Alfred | Fights Joker

RETROVIEW

Amazing Spider-Man #316 ★★★



"Dead Meat"

Venom tracks down Spider-Man, who has to flee from the battle to seek help.

The beginning of the second arc featuring Venom shapes up as nicely as the first.

It's not often Spidey gets his behind handed to him in a battle, or is covered with raw meat and cow guts, so who can blame him for running off?

An interesting prelude to the battle is Venom's encounter with The Black Cat. This battle is the source of an interesting development: Felicia discovers her would-be lover Peter is now married.

Marvel
Jun 1989 • 22 pp.
Writer: David Michelinie
Pencils: Todd McFarlane
Ink: McFarlane
Cover: McFarlane

© Marvel

Issue Key: 9.9 | Then $1 NOW $5

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Aquaman		
CONTINUED		
25	60	179
26-28	60	
29	75 ▽	208
➥1st Ocean Master		
30	50	175
31	45	
32	50	
33	45	
34	45	120
35-36	40	
37	40	151
38-39	40	
40	40	146
41	40	148
42-43	30	
44-46	25	
47	25	234
48-49	25	
50	75	195
51	50	143
52	40	150
53-55	20	
56	20	77
57	20	33
58	20	
59-60	10	
61	10	27
62	10	
63	10	29
Aquaman		
DC, 2003		
1-14	3	
15	12	
➥Old costume back		
16-17	6	
18-35	3	
Arak Son of Thunder		
DC, 1981		
1-50	1	
Ann 1	2	
Arana: Heart of the Spider		
MARVEL, 2005		
1	3	
1/Incentive	7	
2-10	3	
Archer & Armstrong		
VALIANT, 1992		
0	4	
0/Gold	25	30
1	4	
2	3	
3-7	2	
8	3	
9	2	
10-21	1	
22	2	
23-25	1	
26	5	
Archie		
ARCHIE, 1942		
1	12200	
2	3325	
3	2175	
4	1100	
5	1000	
6	740	
7-9	660	
10	585	
11-15	475	
16-20	400	
21-24	325	
25-30	275	
31-35	220	
36-40	175	
41-50	125	
51-60	110	
61-70	70	
71-80	56	
81-90	44	
91-99	34	
100	55	
101-120	22	
121-140	16	
141-150	13	
151-180	9	
181-200	5	
201-250	3	
251-561	2	
Ann 1	1350	
Ann 2	660	
Ann 3	475	
Ann 4	345	
Ann 5	285	
Ann 6	180	
Ann 7	160	
Ann 8	135	
Ann 9	120	
Ann 10	110	
Ann 11	70	
Ann 12	60	
Ann 13	58	
Ann 14-15	50	
Ann 16-17	26	
Ann 18-19	22	
Ann 20	14	
Ann 21-22	9	
Ann 23-26	8	
Army at War		
DC, 1978		
1	10	27
Army of Darkness		
DARK HORSE, 1992		
1	12	
2-3	9	
Arrgh!		
MARVEL, 1974		
1	5	65
2	4	
3-5	3	
Aspen		
ASPEN, 2003		
1	7	
CGC 9.8 avg		19
1/Variant	12	
1/Conv	10	
2	4	
2/Variant	6	
2/Conv	10	
3	6	
3/Variant	8	
3/Conv	10	
Astonishing Spider-Man		
MARVEL		
1-32	4	
Astonishing Tales		
MARVEL, 1970		
1	40 ▽	136
2	20	56
3	20	47
4	20	54
5	20 ▽	65
6	12 ▽	38
7	15	53
8	15 ▲	55
9	10	34
10	10	73
11	10	37
12	30	121
➥Man-Thing story		
13	10	45
14	10	
15	10	30
16	10	34
17-18	10	
19	10 △	20
20	10	
21	10	102
22	10	
23	10 △	54
24	10 ▽	37
25	25 ▲	102
➥1st Deathlok		
26	10	38
27	7	24
28	7	20
29	7	22
30	5	23
31	5	
32	5	18
33	10	39
34	5	25
35	7	18
➥Low distribution		
35/30¢	20	
36	10	29
➥Low distribution		
36/30¢	20	
Astonishing X-Men		
MARVEL, 1995		
1	6	
2	6	18
3	6	
4	8	27
Astonishing X-Men		
MARVEL, 1999		
1	5	
2-3	3	
Astonishing X-Men		
MARVEL, 2004		
1	6	34
CGC 9.8 avg		46
1/Cassaday	45	36
CGC 9.8 avg		153
1/Del Otto	12	22
CGC 9.8 avg		43
1/DirCut	5	16
CGC 9.8 avg		43
1/DF	0	
2	16	
CGC 9.8 avg		51
3	4	
CGC 9.8 avg		26
4	8	
CGC 9.8 avg		28
4/Variant	25	28
CGC 9.8 avg		102
➥Colossus cover		
5	8	
CGC 9.8 avg		26
6	5	
CGC 9.8 avg		20
7	4	
CGC 9.8 avg		20
8-10	3	
10/Variant	5	
11-12	3	
Astro Boy		
GOLD KEY, 1965		
1	265	1128
Astro City		
IMAGE, 1995		
1	5	
2	3	
3	3	8
4-6	3	
Astro City		
IMAGE, 1996		
½-½/Direct	3	
1	4	
1/3D	5	
2-22	3	
Atom		
DC, 1962		
1	750	
2	300	
3	225	
4-5	175	
6	125	
7	250	
➥Hawkman app.		
8	125	
9	90	
10-12	85	
13	85	288
14	95	359
➥Hawkman app.		
15	85	
16-17	45	
18	50	209
19	45	
20	45 △	261
21-23	35	
24	35	167
25	35	202
26-28	35	
29	90	428
30	35	244
31	46	185
32	35	
33	35 △	178
34	35	137
35	35	
36-37	45	
38	30	
Special 1-2	3	
Atom and Hawkman		
DC, 1968		
39-41	30	
42	30	130
43-45	30	
Authority		
DC, 1999		
1	5	20
2-3	4	
4-6	3	
7	3	10
8-29	3	
Ann 2000	4	
Authority		
DC, 2003		
0-14	3	
Avengers		
MARVEL, 1963		
0	3	
1	4200	14875
➥1st Avengers		
1.5	3	
2	935	3367
3	750	2728
4	1450	5442
➥Cap. America joins		
4/Golden	40	170
5	350	
6	390	1384
7	460	1642
8	275 △	1026
9	225	
➥1st Wonder Man		
10	180	658
➥1st Hercules		
11	275 △	1019
➥Spider-Man app.		
12	115	437

Amazing Spider-Man #317 ★★★½

© Marvel

"The Sand and the Fury!"

Eddie Brock befriends Aunt May to get at Peter. Spider-Man later defeats Venom when the symbiote tries to rejoin Peter.

Does Venom trash Aunt May's house to get at Peter? Nope, he shows up quietly as Brock. David Michelinie scores major points with this low-key but unexpected surprise and earns a bonus for instilling Venom with at least a slight sense of ethics, as seen by his efforts to avoid harming Aunt May or any other innocents.

And Michelinie gives new definition to the old battle strategy: If you can't beat 'em, join 'em.

Marvel
Jul 1989 • 22 pp.
Writer: David Michelinie
Pencils: Todd McFarlane
Inks: McFarlane
Cover: McFarlane

Best CGC copy: 9.8 — Then $1 NOW $6

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
13	135	610
14	150	528
15	100	376
16	125	
17	115	422
18	100	386
19	150	533
20	80 ▽	298
21	70	248
22	70	271
23	75 ▽	296
24	70 △	140
25	70	416
26	65	188
27	70 ▽	263
28-29	50	
30	50	194
31	43	
32	37	144
33	50 ▽	169
34	55	235
35	50	188
36	35	115
37	40	159
38	43	
39	40	156
40	40	155
41	40	149
42	50	163
43	40	171
44	40	140
45	50	185
46	30	128
47	37	142
48	37 ▲	159
49	32 △	145
50	30 △	127
51	40	156
52	41 ▽	171
53	60 ▽	229
➥X-Men app		
54	30 △	127
55	30	120
56	50	212
57	110 △	486
➥1st Vision		
58	65 ▽	235
59	40	
60	40	158
61	30	122
62	30	132
63	30 △	128
64	30	114
65	30	107
66	30	127
67	45 ▽	184
68	27	133
69	22 △	141
70	22	150
71	50 ▲	202
➥1st Invaders		
72	30	111
73	25 △	117
74	25	95
75	25	102
76	25	101
77	20	80
78	25	105
79	23	83
80	23	
81	23	89
82	25	116
83	36	139
➥1st Valkyrie		
84	23	
85	23	106
86	23	100
87	40	164
88	25	103
89	20	
90	20	89
91	20	89
92	20	119
93	105	476
➥Double-size		
94	35	138
95	35	153
96	35	142
97	26	113
98	26	71
99	30	148
100	55	222
➥Knight gets sword		
101	18	
102	16	70
103	35	158
➥Sentinels		
104	20	74
105	18	
106	17	70
107	20	71
108	12 ▽	52
109	18	
110	25	115
111	22 ▽	86
112	25	92
113	11	54
114	15	64
115	13	
116	27	110
➥Defenders War		
117	20	79
118	20	96
119	12	62
120	12	52
121	10	41
122	13	50
123	9 ▽	38
124	12	48
125	20	77
126	18	50
127	12	51
128	12 △	36
129	12	
130	12	61
131	12	49
132	10	36
133	8	32
134	10	36
135	10	39
136	8	31
137	8	30
138	7	29
139	7	24
140	7	31
141	10	45
142	9	33
143	8	38
144	8	37
145	6	37
146	6	47
146/30¢	20	
147	6	29
147/30¢	20	
148	6	53
148/30¢	17	72
149	6 △	24
149/30¢	15	
150	6	30
150/30¢	15	
151	6	27
152	6	26
153	6	22
154-155	6	
156	8	36
157	6	23
158	6	32
159	6	32
160	6	
160/35¢	15	
161	6 ▲	29
161/35¢	15	
162	8	29
162/35¢	15	
163	6	28
163/35¢	15	
164	6	
164/35¢	15	
165	6	
166	6	23
167	5	19
168	7	28
169	4	17
170	4	18
171	4	31
172	4	15
173	4	18
174	4	16
175	4	21
176	4	
177	4	10
178	5 ▽	15
179	4	16
180	4	16
181	5	
182	4 ▽	17
183	5	25
184	6 ▽	25
185	7	27
186	5	22
187	6	23
188	6	
189	6	23
190	5	17
191	5	23
192	5	20
193-194	5	
195	5	16
196	7	30
197-199	5	
200	9 ▽	29
➥Double-size		
201-210	3	
211	3	12
212-218	3	
219-224	2	
225	3	12
226-249	2	
250	3	
251-262	2	
263	3	
264-349	2	
350	3	
351-359	1	
360	3	
361-362	1	
363	3	
364-365	1	
366	4	
➥Foil cover		
367-368	1	
369	3	
370-374	1	
375	2	
375/Collector's	3	
376-379	2	
379/Double	3	
380	2	
380/Double	3	
381	2	
381/Double	3	
382	2	
382/Double	3	
383-399	2	
400	4	
401-402	3	
Ann 1	125	420
Ann 2	115	466
Ann 3	26	86
Ann 4	23	87
Ann 5	25	102
Ann 6	7	
Ann 7	12	47
Ann 8	8	30
Ann 9	4	29
Ann 10	9 ▽	32
CGC 9.8 avg		215
Ann 11-16	4	
Ann 17	3	10
Ann 18-21	3	
Ann 22-23	2	

Avengers
MARVEL, 1996

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	3	13
1/A	3	
2-11	2	
12	3	
13	2	

Avengers
MARVEL, 1998

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
0	2	
1	4	12
1/Chromium	6	
1/Variant	4	
2-5	3	
6-11	2	
12	3	
12/DF	12	
12/White	5	
13-16	2	
16/A	2	13
17-24	2	
25	3	
26	2	
27	3	
28-33	2	
34	3	
35-47	2	
48	4	
49	2	
50	3	
51-80	2	
81-82	3	
83-84	2	
500	12	
CGC 9.8 avg		26
➥Disassembled		
500/DirCut	18	
CGC 9.8 avg		50
501	5	
➥Disassembled		
502	7	
➥Hawkeye dies		
503	4	
Ann 1998	3	
Ann '99-'00	4	
Ann 2001	3	

Avengers Finale
MARVEL, 2005

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	4	

Avengers Forever
MARVEL, 1998

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	3	
1/WF	5	
2-12	3	

Avengers/JLA
DC, 2003

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
2	7	
CGC 9.8 avg		23
4	6	

Aquaman-Avengers

Auction News

Heritage lines up hot lots for sale

Heritage Comics has lined up an array of highly valued comics for its Jan. 20-21 sale in Dallas, including ***Captain America*** #1 (Mar 41), ***Marvel Comics*** #1 (Nov 39), ***Marvel Mystery Comics*** #2 (Dec 39), ***The Human Torch*** #2 (Fal 41), ***All-Winners Comics*** #1 (Sum 41), ***Flash Comics*** #1 (Jan 40), ***Batman*** #1 (Apr 40), and an original ***Mickey Mouse*** newspaper strip.

Leading the way in terms of pre-sale estimates is ***Flash Comics*** #1. This copy has a Mile High pedigree and comes with a CGC grade of Near Mint+ 9.6 with off-white to white pages. Heritage lists it at $250,000. Not far behind is ***Marvel Comics*** #1 with an expected price of $200,000-$250,000. CGC certified this book Very Fine/NM 9.0 with off-white pages.

The sale's copy of ***Captain America*** #1, published by Timely in March 1941, has a pre-auction estimate of $100,000 on a CGC grade of VF/NM 9.0 with cream to off-white pages.

Heritage put the same estimate on ***The Human Torch*** #2, actually the first issue of the series, which was renamed after the sole issue of ***Red Raven Comics***. CGC graded it NM 9.4 with off-white pages.

Batman #1 carries a predicted sale price of $50,000 to go with its CGC grade of VF- 7.5 with cream to off-white pages.

Heritage assigned an estimate of $35,000 to each of a pair of the highlights: ***Marvel Mystery Comics*** #2 in CGC VF/NM 9.0 with white pages, which was the second issue in the ***Marvel Comics*** series, renamed for #2; and ***All-Winners Comics*** #1 in CGC NM- 9.2 with off-white pages.

The ***Mickey Mouse*** original is only the fourth known to exist from the initial sequence of newspaper daily strips, according to Heritage Vice President Ed Jaster. It is expected to bring between $80,000 and $100,000.

www.HeritageComics.com.

Fights Penguin — Fights Cavalier — War Bond appeal cover — Fights Joker — War Bond appeal cover — Fights Penguin

	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
	APR 44	MAY 44	JUN 44	JUL 44	AUG 44	SEP 44	OCT 44	NOV 44	DEC 44	JAN 45	FEB 45	MAR 45	APR 45	MAY 45	JUN 45
NM Price	$900	$900	$900	$900	$900	$1000	$800	$800	$800	$800	$800	$800	$800	$950	$1000

PRICE GUIDE KEY: OTHER GRADES — **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above; **Fine (F)** is **1/3** (33%) of NM; **Very Good (VG)** is **1/5** (20%) of NM; **Very Fine (VF)** is **2/3** (67%) of NM; **Good (G)** is **1/8** (12.5%) of NM

Chikyu Misaki Vol. 1

Misaki and her father move into a mountain town known for its legendary monster The Hohopo. While walking near the lake, she and new friend Sanae discover one of the Loch Ness Monster-like critters which, after locking lips with one of them, turns into a boy. Naturally, they take it home, name it Neo, and treat it like a pet.

DC/CMX
WRITER:
IWAHARA YUJI
ARTIST:
IWAHARA YUJI
B/W • 196 Pgs.
$9.99

It's a sweet, simple premise with lots of unexpected sharp edges. Like a tangentially connected kidnapping plot involving the granddaughter of an industrialist — a plot that goes wrong. There's a plane crash, the fortune in gold ransom is sent to the bottom of the lake, and Neo saves the hot female member of the crew from drowning.

The "b" plot is definitely a big departure from the "a," but that's what makes this one original — that and the beautiful art that's exceedingly cute but never cloying. (Though I could have done without the bathroom humor and a sequence in which the girls stay up all night snuggling with Neo in the same bed.)

★★★ **— S.A. Bennett**

www.cmxmanga.com
ISBN: 1-40120-799-5

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Avengers West Coast		
MARVEL, 1989		
47-55	1	
56 ➥Psycho Scarlet Witch	8	
57-74	1	
75	2	
76-102	1	
Ann 4-7	2	
Ann 8	3	
Badger		
CAPITAL, 1983		
1	4	19
2-5	3	
6-49	2	
50	4	
51	2	
52-54	3	
55-70	2	
Badger		
IMAGE, 1997		
1-11	3	
Banana Splits		
GOLD KEY, 1969		
1	30	
2	18	
3-5	14	
6-8	12	
Barbarians		
ATLAS-SEABOARD, 1975		
1	8	32
Barbie and Ken		
DELL, 1962		
1	200	
2	150	226
3-4	150	
5	165	
Batgirl		
DC, 2000		
1	4	14
CGC 9.8 avg		30
1/2nd	3	
2	4	10
3-5	4	
6-69	3	
Ann 1	4	
Batgirl Special		
DC, 1988		
1	3	13
Bat Lash		
DC, 1968		
1	25	
2-3	15	
4	15	48
5	15	
6	15	46
7	15	
Batman		
DC, 1940		
0	3	
1 ➥1st Catwoman	80000	
2	15000	
3	9750	
4	7500	
5 ➥1st Batmobile	5500	
6-7	4500	
8	4000	
9	3750	
10	7500	
11	4750	
12 ➥1st Batcave	2900	
13-14	2775	
15	2625	
16 ➥1st Alfred	4600	
17-20	1650	
21-22	1275	
23	2000	
24	1275	4617
25	2050	
26-30	1275	
31-36	950	
37	1200	
38	1000	
39	950	
40	1140	
41-43	760	
44	1080	
45-46	760	
47 ➥Batman origin	3000	
48	965	
49 ➥1st Mad Hatter	1350	
50-51	690	
52	850	
53-54	690	
55	850	
56-57	690	
58	750	
59-61	690	
62 ➥Catwoman origin	1250	
63	575	
64	515	
65	575	
66 ➥vs. Joker	660	
67-68	515	
69	575	
70-72	515	
73	660	
74	550	
75-77	500	
78	585	
79-80	500	
81	485	
82-83	435	
84	485	
85-90	435	
91-99	400	
100 ➥Anniversary issue	2000	
101-102	400	
103	400	1615
104	400	
105	490	
106-109	400	
110	425	
111-120	290	
121 ➥1st Mr. Freeze	375	
122	225	929
123	220	
124-126	195	
127 ➥vs. Joker	240	
128	195	
129 ➥Robin origin	250	
130	195	
131	145	
132-135	130	
136 ➥vs. Joker	215	
137-145	140	
146-147	110	
148 ➥vs. Joker	140	
149-150	110	
151	90	
152	100	
153	85	520
154	85	
155 ➥1st SA Penguin	300	
156-161	85	
162	85	364
163-164	85	
165	85	618
166-167	85	
168	85	345
169	90	
170	85	
171 ➥1st SA Riddler	450	
172	75	523
173-175	75	
176	85	
177	75	272
178	75	375
179 ➥vs. Riddler	120	
180	60	205
181 ➥1st Poison Ivy	175	
182-185	60	
186	60	321
187	65	271
188	40	
189 ➥1st SA Scarecrow	200	979
190	45	
191	40	
192	40	263
193	70	281
194	40	362
195-196	40	
197 ➥Catwoman app.	100	372
198	85	
199	40	190
200 ➥Robin origin	100 ▽	296
201	35	
202	30	141
203-204	30	
205	30	170
206	30	
207	30 ▽	219
208	30	313
209-211	30	
212	30 △	130
213-217	40	
218 ➥Giant-size	70	247
219	50	
220-221	30	
222	50	644
223	40	
224-225	30	
226	30	187
227	30	403
228	40	155
229	30	149
230-231	30	
232 ➥1st Ra's al Ghul	350 ▲	546
233	30	
234 ➥1st SA Two-Face	115 ▽	491
235	17	
236	17 △	133
237 ➥1st Reaper	75 ▽	298
238 ➥100 pages	65	
239	17	
240	17 ▽	74
241	17	149
242	17	75
243 ➥vs Ra's al Ghul	70	242
244 ➥vs. Ra's al Ghul	60	209
245	50	283
246	15	
247	15 ▽	51
248	15	80
249	15	53
250	15	48
251 ➥vs. Joker	60	205
252	14	
253	14 △	118
254-255	32	
256	32	144
257	32	
258	32	145
259	32	124
260	32	
261	32	117
262	13	77
263	9	60
264	9	30
265-266	9	
267	8	16
268-277	8	
278	8	18
279	8	36
280	8	
281	8	25
282	8	
283	8	20
284	8	25
285	8	32
286 ➥vs Joker	12 ▽	44
287	9	25
288	9	31
289	9	25
290	9	
291	9	72
292-294	9	
295	8	20
296	8	29
297	8	
298	8	35
299	8	23
300	15	69
301-306	7	
307	7	20
308	7	32
309	7	
310	7	25
311	7	23
312-316	7	
317	7	28
318	7	32
319-322	7	
323	7	23
324-331	7	
332	8	
333-336	7	
337	7	21
338	7	18
339-352	7	
353	5	17
354-356	7	
357	9	
358	7	
359	7	19
360-365	7	
366	6 △	30
367	7	23
368	8	31
369	6	15
370	6	
371-399	5	
400	10	33
401-403	4	
404	5 △	19
CGC 9.8 avg		128
405	6 ▽	23
CGC 9.8 avg		59
406	5	15
407	5	12
408	5	16

△ #122

Detective COMICS™

Sharpening her claws

While Batman had faced a wily female criminal known as The Cat in several early adventures, it wasn't until the post-War years that Catwoman came along. Several versions of her origin, including one involving an amnesiac stewardess, were eventually presented.

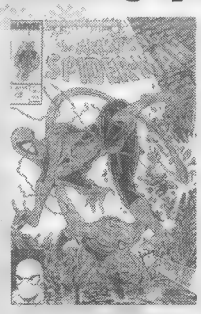
Image © 1946 DC

THE BOTTOM LINE

	War Bonds	Fights Joker						Bat-Signal cover	Fights Joker	
	101	102	103	104	105	106	107	108	109	110
	JUL 45	AUG 45	SEP 45	OCT 45	NOV 45	DEC 45	JAN 46	FEB 46	MAR 46	APR 46
NM Price	$700	$950	$625	$625	$625	$625	$625	$625	$850	$625

RETROVIEW

Amazing Spider-Man #318 ★★★



"Sting Your Partner!"

The Scorpion attempts to capture an Army general for Justin Hammer, who has provided enhancements to Scorpion's costume.

A running subplot has been MJ's stalker, the influential Jonathan Caesar, creating trouble for her and Peter by first evicting them and now preventing MJ from finding work. David Michelinie brings this plot closer to the surface, as these circumstances start to put a strain on the couple's marriage.

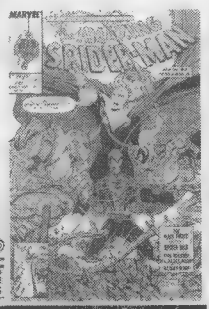
Michelinie also gives the main story a neat twist at the end, when The Scorpion betrays his benefactor. See next issue.

Marvel
Aug 1989 • 22 pp.
Writer: David Michelinie
Pencils: Todd McFarlane
Inks: McFarlane
Cover: McFarlane

© Marvel

MY CGC copy: 9.9 Thanks $1 NOW $6

Amazing Spider-Man #319 ★★★



"The Scorpion's Tale of Woe!"

The betrayed Justin Hammer sends The Rhino and Blacklash after The Scorpion.

The addition of two villains provides an interesting three-way battle between them, The Scorpion, and Spider-Man.

And David Michelinie hints that Harry Osborn's Green Goblin days might not be over. Todd McFarlane captures both the main action and the subplots beautifully.

As Michelinie and McFarlane hit the peak of their run, readers got a bonus: Summer was here, and that meant that the title was once again published bi-weekly.

Marvel
Early Sep 1989 • 22 pp.
Writer: David Michelinie
Pencils: Todd McFarlane
Inks: McFarlane
Cover: McFarlane

Last NM+ copy: **9.9** — **Then $1 NOW $5**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
409-416	3	
417	5	17
418	4	10
419-420	4	
421-422	3	
423	3	26
424-425	3	
426	6	21
427	6	
427/Direct	4	19
428 ▽	6	23
429	4	18
430-441	2	
442	3	
443-456	2	
457	3	
457/Direct	4	15
458-486	2	
487	1	
488-491	3	
492	3	13
492/Silver ▽	5	21
493	3	11
494-496	2	
497	3	11
CGC 9.8 avg		19
498-500	2	
500/Collector's	4	
501-515	2	
515/Variant	4	14
516-530	2	
530/Variant	3	
531	2	
531/Variant	3	
532	2	
532/Variant	3	
533-535	2	
535/Variant	4	
536-549	2	
550	3	
550/Variant	4	
551-562	2	
563-564	3	
565-599	2	
600	4	11
601-607	2	
608 ▲	5	18
CGC 9.8 avg		33
➥Jim Lee begins		
609	4	14
CGC 9.8 avg		28
610	2	12
CGC 9.8 avg		22
611	2	14
CGC 9.8 avg		28
612-613	2	14
614	2	14
CGC 9.8 avg		20
615	2	
CGC 9.8 avg		22
616	2	12
CGC 9.8 avg		24
617	4	10
CGC 9.8 avg		22
618	4	11
CGC 9.8 avg		22
619	3	11
CGC 9.8 avg		22
619/2nd	2	10
CGC 9.8 avg		21
620-629	2	
630	3	
631-632	2	
633	3	
634	6	
635	15	
➥Red Hood		
636-637	12	
638	11	
638/2nd	6	
639	16	
640-641	6	
642-643	3	
644	2	
645-646	3	
1000000	4	
Ann 1	540	
Ann 2	275	
Ann 3	215	
Ann 4-5	110	
Ann 6-7	85	
Ann 8	7	
Ann 9-11	6	
Ann 12-13	5	
Ann 14-15	3	
Ann 15/Silver	3	
Ann 16-18	3	
Ann 19	4	
Ann 20	3	
Ann 21	4	
Ann 22-23	3	
Ann 24	4	
GS 1-2	5	
GS 3	6	

Batman Adventures
DC, 1992

1	3	
1/Silver	4	
2-7	2	
7/Collector's	3	
8-24	2	
25	3	
26-36	2	
Ann 1	3	
Ann 2	4	
Holiday 1	3	

Batman Adventures
DC, 2003

1-17	2	

Batman Adventures: Mad Love
DC, 1994

1	8	9

Batman and the Outsiders
DC, 1983

1	3	20
2-32	2	
Ann 1	3	
Ann 2	2	

Batman: Dark Detective
DC, 2005

1-6	3	

Batman Family
DC, 1975

1	14	68
2	10	
3-4	8	
5	8	30
6	8	29
7-8	6	
9	7	
10	7	25
11	7	30
12	7	
13-14	5	
15	5	37
16	5	
17-19	7	
20	7	32

Batman: Gotham County Line
DC, 2005

1	6	

Batman: Gotham Knights
DC, 2000

1	4	
CGC 9.8 avg		25
2-54	3	
55	4	
56-70	3	

Batman: Legends of the Dark Knight
DC, 1989

1	3	10
2-15	3	
16	4	
17-20	3	
21-26	2	
27	3	
28-49	2	
50	4	
51-64	2	
0	3	11
65-99	2	
100	5	
101-119	2	
120	4	
121-157	2	
158-196	3	
Ann 1	5	
Ann 2-Ann 5	4	
Ann 6	3	
Ann 7	4	
Special 1	7	

Batman: Sword of Azrael
DC, 1992

1 ▽	4	12
1/Silver	2	
2	3	
2/Silver	2	
3	3	
3/Silver	2	
4	3	
4/Silver	2	

Batman: The Dark Knight
DC, 1986

1 ▽	25	35
CGC 9.8 avg		171
➥Frank Miller series		
2	9	23
CGC 9.8 avg		74
3	6	17
CGC 9.8 avg		65
4	5	17
CGC 9.8 avg		76

Batman: The Killing Joke
DC, 1988

1 ▽	7	20
CGC 9.8 avg		44
➥Alan Moore, Brian Bolland		

Batman: The Long Halloween
DC, 1996

1	9	10
2	7	
3	6	
4-6	5	
7-12	4	
13	6	

Battle Chasers
IMAGE, 1998

1	5	21
1/Wraparound	8	21
1/Holochrome	17	
1/Gold	14	
2	4	
2/DF	5	
2/B	6	
3	3	15
4/A-8	3	
9	4	
Ashcan 1	5	
Ashcan 1/Gold	7	

Battle Classics
DC, 1978

1	4	16

Battle of the Planets
GOLD KEY, 1979

1	20	43
2	15	
3	12	20
4	12	20
5-6	12	
7	30	
8-10	20	

Battle of the Planets
IMAGE, 2002

½	3	
½/Gold	5	
CGC 9.8 avg		18
1/A-1/F	3	
1/G	3	11
1/H-7	3	
7/A	5	
8-11	3	
12	5	

Battlestar Galactica
MARVEL, 1979

1	4	18
4-10	3	
11-23	2	

Beatles
DELL, 1964

1	440	

Beowulf
DC, 1975

1	5	19
2	3	
3-6	2	

Beware
TROJAN, 1953

13 (1)	400	
14 (2)	250	
15 (3)	200	
16 (4)	200	
5-6	175	
7	175	
8-13	175	
14-15	150	

Auction News

Heritage lines up hot lots for sale

Heritage Comics has lined up an array of highly valued comics for its Jan. 20-21 sale in Dallas, including ***Captain America*** #1 (Mar 41), ***Marvel Comics*** #1 (Nov 39), ***Marvel Mystery Comics*** #2 (Dec 39), ***The Human Torch*** #2 (Fal 41), ***All-Winners Comics*** #1 (Sum 41), ***Flash Comics*** #1 (Jan 40), ***Batman*** #1 (Apr 40), and an original ***Mickey Mouse*** newspaper strip.

Leading the way in terms of pre-sale estimates is ***Flash Comics*** #1. This copy has a Mile High pedigree and comes with a CGC grade of Near Mint+ 9.6 with off-white to white pages. Heritage lists it at $250,000. Not far behind is ***Marvel Comics*** #1 with an expected price of $200,000-$250,000. CGC certified this book Very Fine/NM 9.0 with off-white pages.

The sale's copy of ***Captain America*** #1, published by Timely in March 1941, has a pre-auction estimate of $100,000 on a CGC grade of VF/NM 9.0 with cream to off-white pages.

Heritage put the same estimate on ***The Human Torch*** #2, actually the first issue of the series, which was re-named after the sole issue of ***Red Raven Comics***. CGC graded it NM 9.4 with off-white pages.

Batman #1 carries a predicted sale price of $50,000 to go with its CGC grade of VF- 7.5 with cream to off-white pages.

Heritage assigned an estimate of $35,000 to each of a pair of the highlights: ***Marvel Mystery Comics*** #2 in CGC VF/NM 9.0 with white pages, which was the second issue in the ***Marvel Comics*** series, renamed for #2; and ***All-Winners Comics*** #1 in CGC NM- 9.2 with off-white pages.

The ***Mickey Mouse*** original is only the fourth known to exist from the initial sequence of newspaper daily strips, according to Heritage Vice President Ed Jaster. It is expected to bring between $80,000 and $100,000.

www.HeritageComics.com.

	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125
	MAY 46	JUN 46	JUL 46	AUG 46	SEP 46	OCT 46	NOV 46	DEC 46	JAN 47	FEB 47	MAR 47	APR 46	MAY 47	JUN 47	JUL 47
				Fights Joker				Fights Joker		Fights Penguin		Proto Catwoman		Fights Joker	
NM Price	$625	$625	$625	$800	$625	$625	$625	$825	$600	$800	$600	$1225	$600	$800	$600

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4

CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Doom Patrol #13-14

Trying to tinker with the past is almost always a bad idea — at least for the characters involved, if not necessarily for the readers of time-travel stories.

DC
WRITER:
JOHN BYRNE
ARTISTS:
JOHN BYRNE, TERRY AUSTIN
Color • 32 Pgs.@ $2.50@

Here, writer and penciller John Byrne continues his exploration of this Doom Patrol incarnation's dominant theme, science gone wrong — in this case, Cliff Steele's attempt to short-circuit the accident that led to his rebirth as Robotman. Cliff's tampering (using a *Quantum Leap*-type method that leads to unexpected complications for him) makes for a satisfying two-parter in which Byrne not only gets to render the classic Doom Patrol in its original incarnation — at a seminal moment, no less — but also allows him to revisit another favorite Byrne series of recent years. The plot device also lets Byrne disclose some of the background behind the story's revelation of previously undisclosed feelings for Cliff by one of his teammates.

Byrne again turns in a solid job on his pencils, which are ably served by his former *X-Men* inker Terry Austin in the two issues, the artists' most recent reunion.

★★★ — **George Nelson**

www.dccomics.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Beware		
MARVEL, 1973		
1	8	
2-8	5	
Beware the Creeper		
DC, 1968		
1	45 △	161
2-3	32	
4	32 △	122
5	32	120
6	40	259
Beyond Avalon		
IMAGE, 2005		
1	3	
2	4	
Beyond the Grave		
CHARLTON, 1975		
1	7	
2-3	4	
4-15	3	
16	3	12
17	3	
Big All-American Comic Book		
DC, 1944		
1	6500	
Bigfoot		
IDEA & DESIGN WORKS, 2005		
1-4	4	
Big Shot		
COLUMBIA, 1940		
1	1000	
2	475	
3	385	
4-5	335	
6-10	275	
11-13	225	
14	300	
15	340	
16-20	160	
21-27	135	
28	185	
29-30	135	
31-40	110	
41-49	95	
50-60	85	
61-63	65	
64	65	116
65-70	65	
71-80	55	
81-104	48	
Bionic Woman		
CHARLTON, 1977		
1	14	54
2-5	6	
Birds of Prey		
DC, 1999		
1	4	14
2-7	3	
8	12	54
➥Nightwing app.		
9-55	3	
56	3	13
57-75	3	
76	15	
➥1st Black Alice		
77-87	3	
Bizarre Adventures		
MARVEL, 1981		
25-26	3	
27	4	
28	3	22
29-34	3	
Black Cat Comics		
HARVEY, 1946		
1	450	
2	275	
3-5	220	
6	175	466
7-8	175	
9	225	
10-20	135	
21-22	100	
23	100	303
24	100	266
25	100	358
26-27	100	
28	100	327
29	100	
30	150	
31	130	
32-33	125	
34	125	379
35-42	125	
43	75	
44-46	125	
47	125 ▽	437
48-50	125	
51	165	
52	54	142
53-62	54	
63	80	
64-65	75	
Black Goliath		
MARVEL, 1976		
1	11	36
2	5	38
2/30¢	20	
3	4	
3/30¢	20	
4	4	
4/30¢	20	
5	4	
Blackhawk		
DC, 1944		
9	2600	
10	1100	
11	900	
12-15	800	
16-20	525	
21-25	460	
26-30	400	
31-35	350	
36-40	300	
41-49	225	
50	200	
51-60	165	
61-70	145	
71	200	
➥Blackhawk origin		
72-80	130	
81-86	125	
87-92	120	
93	135	
94-99	110	
100	140	
101-107	105	
108	325	
➥1st DC issue		
109	130	
110-117	110	
118	135	
119-130	85	
131-140	65	
141-149	50	
150-163	48	
164	60	
165-166	48	
167-180	22	
181-200	16	
201	15	
202	15	55
203-223	15	
224	15	64
225-227	15	
228	30	121
229-243	15	
244-260	4	
261-273	3	
Black Lightning		
DC, 1977		
1	10	42
2-11	5	
Black Lightning		
DC, 1995		
1	3	
2-13	2	
Black Magic		
DC, 1973		
1	15	
2-7	7	
8	7	21
9	7	
Black Orchid		
DC, 1993		
1	3	
1/Platinum	5	16
2-22	2	
Ann 1	4	
Black Orchid		
DC, 1988		
1	6	
➥1st U.S. Gaiman		
2-3	5	
Black Panther		
MARVEL, 1977		
1	12 ▽	40
2	7	27
3	5	17
4	5	
4/35¢	15	
5	5	
5/35¢	15	
6-7	5	
8	5	24
9	5	21
10	5	
11	4 ▽	22
12-15	4	
Black Panther		
MARVEL, 1998		
1	5	15
1/Variant	7	
2/A-2/B	4	
3-62	3	
Black Panther		
MARVEL, 2005		
1	6	
1/2nd	4	
1/Ribic	20	
2-9	3	
Blazing Combat		
WARREN, 1965		
1	90	
2-3	30	
4	30	167
Ann 1	45	
Blazing Comics		
ENWIL, 1944		
1	300	
2-4	150	
5	150	144
Blitzkrieg		
DC, 1976		
1	16 ▽	57
2	8	34
3	6	18
4-5	6	
Bloodshot		
VALIANT, 1993		
0/WWSS	25	
0/PlatError	750	
0	3	37
0/Gold	25	
1	2	6
CGC 9.8 avg		25
2-6	1	
6/WWSS	50	
7-15	1	
16	2	
17-24	1	
25-37	2	
38-47	4	
48-49	5	
50	6	
51	10	
Yb 1	5	
Blue Beetle		
CHARLTON, 1964		
1	45	153
2	30	120
3-5	20	
Blue Beetle		
CHARLTON, 1965		
50-53	27	
54	27	95
1	60	
2	40	
3-5	27	
Blue Beetle		
DC, 1986		
1-24	1	
Bomba		
DC, 1967		
1	16	

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS**. The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

Or look for our portable version, the **COMIC BOOK CHECKLIST & PRICE GUIDE**.

Krause publishes the ONLY books that list Near Mint prices for comic books!

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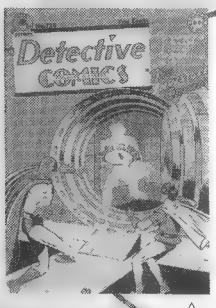


△ #138

Detective COMICS™

Another Grayson, another hero

While it was never established at the time, later continuity gave orphaned Dick Grayson a long-lost relative in the form of lab assistant Charles Grayson, who had transplanted the brain of his slain boss Bob Crane into a robotic body, creating the heroic Robotman.

Image © 1948 DC

Fights Penguin — Fights Joker — Frankenstein cover and story

	126	127	128	129	130	131	132	133	134	135
	AUG 47	SEP 47	OCT 47	NOV 47	DEC 47	JAN 48	FEB 48	MAR 48	APR 48	MAY 48
NM Price	$600	$600	$800	$600	$600	$525	$525	$525	$525	$525

THE BOTTOM LINE

RETROVIEW
Amaz. Spider-Man Annual #23 ★

Marvel 1989
Writers: Gerry Conway, David Michelinie
Pencils: Rob Liefeld, Mark Bagley
Inks: Tim Dzon, et al.
Cover: John Byrne

"Abominations!" • 25 pp.

Spider-Man and The She-Hulk battle a mindless Abomination.

This story was the fourth chapter in Marvel's "Atlantis Attacks" *Annual*-wide crossover, a storyline virtually nobody cared about. This installment later drew notice, because it's one of then-upcoming Rob Liefeld's early works, but, in truth, his art was no better than the story itself.

"My Science Project" • 11 pp.

A flat and unnecessary re-telling of Spider-Man's origin.

"The Saga of the Serpent Crown Cataclysm" • 6 pp.

© Marvel

Your CGC copy 9.8 — Then $2 NOW $3

Amazing Spider-Man #320 ★★½

© Marvel

"The Assassin Nation Plot Part One: License Invoked"

Spider-Man battles Paladin at a Life Foundation warehouse and uncovers a plot against Silver Sable's home country, Symkaria.

There's a lot rolled out in the kick-off to this six-issue arc. David Michelinie nicely whets readers' appetites, so they can be grateful that this title is in its bi-weekly schedule. The under-used Paladin fits in nicely, as does Silver Sable. Even The Life Foundation, the exclusive survivalist group Spidey battled in #298-#300 that no one expected to see again, has a purpose. Everything's nicely put in place: Ready, set, go.

Marvel
Late Sep 1989 • 22 pp.
Writer: David Michelinie
Pencils: Todd McFarlane
Inks: McFarlane
Cover: McFarlane

Your CGC copy: 9.8 — Then $1 NOW $3

	UNSLABBED Near Mint	CGC 9.4	SLABBED NM
2-3	8		
4	8		45
5-7	8		

Bone
CARTOON BOOKS, 1991

1	80		
2	45		
3	25		
4	16		
5	12		
6-8	7		
9-13.5/Gold	4		
14-55	3		
Special 1	2		

Books of Magic
DC, 1990

1-4	4		

Books of Magic
DC, 1994

1	3		7
1/Silver	4		
2-75	3		
Ann 1-Ann 3	4		

Boris Karloff Tales of Mystery
GOLD KEY, 1963

3	27		
4-5	25		
6-8	20		
9	25		
➥Wood art			
10	15		
11	22		
12	15		
13-14	12		
15	15		
16-20	12		
21	18		
22-30	10		
31-40	9		
41-50	8		
51	6		
52	6		25
53-59	6		
60-74	5		
75-79	3		
80	7		
➥Giant ish; scarce			
81	6		
➥Giant ish; scarce			

82	5		
➥Giant ish; scarce			
83	6		
➥Giant ish; scarce			
84	5		
➥Giant ish; scarce			
85	6		
➥Giant ish; scarce			
86-97	3		

Boris Karloff Thriller
GOLD KEY, 1962

1	75		
2	55		

Born
MARVEL, 2003

1	5		
CGC 9.8 avg			21
2-4	4		

Boy Comics
LEV GLEASON, 1942

3	1500		
4	1100		
5	575		
6	950		
➥Iron Jaw origin			
7	620		
8	515		
9	450		
10	615		
11-14	350		
15	400		
16	225		
17	250		
18-20	200		
21-25	140		
26-29	130		
30	200		
➥Crimebuster origin			
31-40	58		
41-50	42		
51-55	30		
56	30		124
57-62	30		
63-80	27		
81-100	24		
101-119	22		

Boy Commandos
DC, 1942

1	4500		
2	1500		
3	1000		
4-6	500		
7-10	275		

11-15	190		
16	190		541
17-22	190		
23	220		
24-28	150		
29	150		625
30	150		
31-35	135		
36	195		

Boy Commandos
DC, 1973

1	8		
2	5		

BPRD
DARK HORSE

Frogs:	1-5	3	
Waters:	1	3	
Hollow:	1-3	3	
Train:	1	3	
Venice:	1	3	
Flame:	1-2	3	
Dead:	1-5	3	
Under/Bed:	1	3	

Brave and the Bold
DC, 1955

1	3000		
2	1500		
3	700		
4-5	650		
6-10	500		
11-22	400		
23	500		
➥Vik. Prince origin			
24	350		
25	500		
➥1st Suicide Squad			
26	325		
27	330		
28	5000		
➥1st JLA			
29	2000		
30	1750		
31	350		
32-33	200		
34	1750		
➥1st SA Hawkman			
35-36	400		
37	250		
38-39	225		
40-41	140		
42	300		
43	350		
➥Hawkman origin			
44	260		

45-48	60		
49	60		247
50	175		
51	225		
52	125		
53	75		
54	350		887
➥1st Teen Titans			
55-56	45		
57	150		529
➥1st Metamorpho			
58	65		
59	80		
60	100		
➥1st Wonder Girl			
61	125		
➥Starman origin			
62	100		341
➥1st SA Wildcat			
63	40		
64	60		175
65-66	22		
67	65		231
➥Batman starts			
68	80		283
➥Batman Hulk parody			
69-70	50		
71	50		137
72	50		221
73	40		200
74	40		
75	40		281
76	40		205
77-78	40		
79	75		
➥Batman, Deadman			
80-82	50		
83	60		
84	50		140
85	50		281
➥N. Adams GA			
86	50		196
87	20		134
88	20		80
89	20		
90	20		76
91-92	18		
93	30		
94	18		
95	15		97
96	15		52
97-98	15		
99	15		84
100	30		
101	12		54
102	15		66
103	12		
104	12		35
105-106	12		
107	12		33
108	12		52
109	12		
110	12		36
111	18		51
112	18		67
113	18		63
114	18		
115	18		91
116-118	18		
119	6		28
120-125	6		
126	6		27
127	6		
128	6		22
129-130	11		
131	6		
132	4		
133	4		20
134-135	4		
136	4		15
137-140	4		
141	10		
142-145	4		
146	4		15
147-179	4		
180-190	3		
191	8		
192-196	3		

197	4		
198-199	3		
200	7		23
Ann 1	6		

Breakdown
DEVIL'S DUE, 2004

1	4		
1/Variant	5		
2	4		
2/Variant	5		
3-6	3		

Brother Destiny
MECCA, 2004

1	3		3
2-3	3		

Brother Power, the Geek
DC, 1968

1	45		160
2	20		

Brute
ATLAS-SEABOARD, 1975

1	7		27
2-3	5		

Buffy the Vampire Slayer
DARK HORSE, 1998

½	4		3
½/Gold	8		
½/Platinum	10		
1	5		18
1/Variant	5		
1/Gold	10		
1/Alt cover	10		
2-3	4		
2-3/Variant	5		
4-8	4		
9	4		10
10-49/Variant	3		
50-50/Variant	4		
51-63	3		
Ann 1999	6		

Bugs Bunny
DELL, 1952

28-40	35		
41-60	25		
61-80	20		
81-85	15		

Bugs Bunny
GOLD KEY, 1962

86-101	7		
102-144	6		
145	6		26
146-148	6		
149	6		28

150	6		
151-153	5		
154	5		23
155-200	5		
201-212	3		
213-245	2		

Bullwinkle and Rocky
GOLD KEY, 1962

1	90		
2	68		
3	45		
4-5	40		
6-11	28		
12	14		
13	20		
14	16		
15-20	10		
21-25	8		

Cable
MARVEL, 1993

-1	2		
1	4		
CGC 9.8 avg			20
2-10	3		
11-16	2		
16/Variant	4		
17-24	2		
25	4		
26-49	2		
50	3		
51-74	2		
75	2		21
76-99	2		
100	4		
101-107	2		
Ann 1998	3		
Ann 1999	4		

Cadillacs & Dinosaurs
KITCHEN SINK, 1993

1	4		

Caliber Christmas
CALIBER

1	6		21

Caliber Presents
CALIBER, 1989

1	15		75
➥1st Crow			
2-7	3		
8	2		
9-24	3		

Cannon Busters
DEVIL'S DUE, 2004

0	15		
1	3		

1/Variant	4		
2	3		
2/Variant	4		

Captain Action
DC, 1968

1	45		152
2-3	35		
4	35		100
5	20		76

Captain America
MARVEL, 1968

100	210	△	647
101	55	▲	168
102	35		147
103	35		154
104	35		135
105	35		150
106	35	▽	113
107	35	△	120
108	35		118
109	45	▲	176
➥Origin retold			
110	75		276
➥Steranko begins			
111	65	▽	233
112	50	▽	178
113	60		213
➥Avengers app.			
114	30		115
115	30		108
116	30		
117	95		367
➥1st Falcon			
118	25		
119	25		98
120	25		84
121	25		
122	25		60
123	25		93
124	25		82
125-126	20		
127	20	▽	61
128	15		57
129	15		36
130	15		55
131	18		66
132	18		53
133	15		47
134	18		57
135	18	△	62
136	18	▽	71
137	35		112
138	30		106
139	25		
140	25		78
141	25		
142	25		104
143	25	△	93
144	25		85
145-146	25		

Auction News

Batman #1 fetches $6,440 for Jackson's

Two comics published in April 1940 served as highlights for the comic-book segment of the Nov. 7-8 sale held by Jackson's auctioneers in Cedar Falls, Iowa. A copy of ***Batman*** #1 realized $6,440. Catalogers listed the book as overall Very Good condition. It had carried a pre-sale estimate of $5,000-$10,000.

The next lot sold fetched $2,300. The copy of ***Detective Comics*** #38 was listed in overall Good/VG condition and had a pre-sale expected price of $2,000-$4,000.

www.jacksonsauction.com

	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
	JUN 48	JUL 48	AUG 48	SEP 48	OCT 48	NOV 48	DEC 48	JAN 49	FEB 49	MAR 49	APR 49	MAY 49	JUN 49	JUL 49	AUG 49
NM Price	$525	$675	$925	$500	$4000	$575	$1250	$575	$575	$575	$575	$575	$575	$675	$550
		Fights Joker	Origin of Robotman		1st Riddler		Fights Riddler		Kay Kyser appears					Fights Joker	Boy Commandos end

PRICE GUIDE KEY: CGC INDICATORS
▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
◬ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Forbidden #0

Forbidden is a 16-page story about a lost kingdom of humans who are banished to live underground. The son of the king rebels and escapes to the surface. The pay-off, judging from the ads for #2, is that the surface is a modern world. I'd like to know more about the history of the kingdom and how these people ended up underground. According to the story, they were "cursed," but that's all readers know.

CRAZEE
WRITER:
SAMUEL VERA
ARTIST:
ANIBAL ARROYO
B/W • 20 Pgs.
$3

That's an interesting concept, and the pacing is spot-on. The dialogue will make readers groan in a few places, and, while the art was competent, the gray tones were a tad overdone. This preview would've been sweet with an ending having the characters show up in the modern day, and the cover price is steep for a #0.

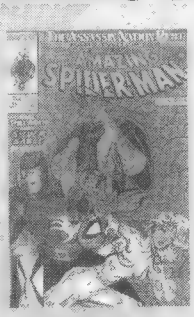
Creator Samuel Vera has good ideas and an extensive website. He should consider presenting his ideas in a less-traditional comic-book format. These zero issues are meaningless. *Forbidden* sounds as if it would make a good trade.

★★½ — Tony DiGerolamo

www.crazeecomics.com

RETROVIEW

Amazing Spider-Man #321 ★★½



"Underwar!"

Spider-Man and Paladin battle The Life Foundation's biologically altered goons, while Silver Sable discovers a related assassination plot in Symkaria.

Even as Spidey and Paladin team up with Sable and discover The Life Foundation's involvement with her country, there are plenty of other interesting subplots: most notably, Peter and MJ moving into the same building as Harry (He Who Would Be The Green Goblin Again) and Liz Osborn. There's also a sad development relating to Aunt May's boyfriend, Nathan. And, as Paladin bows out of the fray, Spidey heads to Symkaria. Neat.

Marvel
Early Oct 1989 • 22 pp.
Writer: David Michelinie
Pencils: Todd McFarlane
Inks: McFarlane
Cover: McFarlane

© Marvel

Avg CGC copy: **10.0** **Then $1 NOW $4**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Captain America		
CONTINUED		
147	15 △	70
148	15	66
149	15	45
150	25	92
151	15	
152	15	67
153	15	
154	15	92
155	25	103
156	15	86
157	10	40
158	10	46
159	10	
160	10	35
161-162	10	
163	10	55
164	10	45
165-166	10	
167	10 ▲	36
168	12 ▽	60
169	10	37
170	10	48
171	10	
172	10 ▲	43
173	10	60
174	10 ▽	52
175	10	
176	7	49
177	7	31
178-179	7	
180	7	38
181	7	27
182	7	31
183	7	37
184	5	22
185-186	5	
187	5	20
188	5	32
189	5 ▽	30
190-191	5	
192	5	23
193	5	27
194	5	19
195	5	19
196	5	27
196/30¢	20	
197	5	
197/30¢	20	
198	5	27
198/30¢	20	
199	5	18
199/30¢	20	
200	6 △	23
CGC 9.8 avg		87
200/30¢	20	78
201	4	25
202	4	
203	4	22
204	4	14
205	4 ▽	18
206	4	23
207	4	
208	4	23
209	4	18
210	4	13
210/35¢	15	
211	4	20
211/35¢	15	
212	4	18
212/35¢	15	
213	4	
213/35¢	15	
214	4	19
214/35¢	15	
215-217	4	
218	4	21
219-232	4	
233	4	11
234	4	28
235-240	4	
241	4 ▽	38
242-249	4	
250	4	16
251	4	
252	4	14
253-255	4	
256-271	2	
272	3	
273-275	2	
276	4	
277-281	2	
282	3	
283	2	
284	3	
285	2	
286-288	3	
289-297	2	
298	3	
299-331	2	
332	3	
333-349	2	
350	3	
351-382	2	
383	3	
384-399	2	
400	3	
401-420	2	
420/Collector's	3	
421-424	2	
425	3	
425/Variant	4	
426-443	2	
444	3	
445-447	2	
448	3	
449-454	2	
Ann 1	30	148
Ann 2	10	100
Ann 3	7	34
Ann 4	7	38
Ann 5-7	3	
Ann 8	12 ▽	30
➥Wolverine app		
Ann 9-13	3	
Ashcan 1	1	
Special 1-2	4	
Captain America		
MARVEL, 1995		
1	3	13
1/Flag	4	
1/Conv	5	
2-13	2	
Ashcan 1-1/A	1	
Captain America		
MARVEL, 1998		
1	4	
1/Sunburst	5	14
CGC 9.8 avg		33
2	3	
2/Variant	4	
3-12	2	
12/Ltd.	6	
13-24	2	
25	3	
26-49	2	
50	6	
Ann '98-'00	4	
Ann 2001	3	
37	1550	
38-40	1285	
41-58	1175	
59	2650	
➥Cap origin		
60	1175	
61	1850	
62-65	1075	
66	1400	
67-70	1175	
71-73	1025	
74	4350	
➥Cap Weird Tales		
75	2750	
76-78	875	
Captain Atom		
CHARLTON, 1965		
78	40	153
79	25	90
80-81	25	
82	25	111
83	25	
84	25	93
85	25	95
86	20	
87	20	57
88	20	
89	20	98
Captain Gallant		
CHARLTON, 1955		
1	11	36
1/A-3	8	
4	5	
Captain Marvel		
MARVEL, 1968		
1	60 △	245
2	18	74
3	18	75
4	22	95
5	15	66
6	20	118
7	15	60
8	15	65
9	15	102
10	13	59
11	13	
12	13	63
13	13	56
14-15	13	
16	13	130
17-18	13	
19	13	89
20	13	
21	13	88
22-24	13	
25	25	84
➥Thanos War starts		
26	25	99
27	25	61
28	30	115
29	15	72
30	12	52
31	15	72
32	12 △	40
33	12 △	68
34	6	44
35-37	3	
38	3	23
39-43	3	
44	3	28
44/30¢	20	
45	3	
45/30¢	20	
46-47	3	
48	3	38
49	3	
50	3	152
51	4 ▽	10
52	3 △	14
52/35¢	15 △	14
53-54	3	
55	3	20
56	3	
57	6 △	25
58-62	3	
Captain America		
MARVEL, 2002		
1	4	13
CGC 9.8 avg		27
2-5	3	
6	3	10
7-32	3	
Captain America		
MARVEL, 2005		
1	8	
2-3	5	
4-5	3	
6	7	
6/Variant	5	
7	3	
8†	5	
9-11	3	
Captain America & The Falcon		
MARVEL, 2004		
1-5	3	
6	4	
➥Avengers Disassembled		
7-14	3	
Captain America Comics		
MARVEL, 1941		
1	80000	
2	20000	
3	10000	
4	6500	
5	5500	
6	4750	
7	5500	
8	4000	
9-10	3600	
11-12	3100	
13	3275	
14-15	3100	
16	3600	
17	2585	
18-20	2075	
21-22	1850	
22/A	12000	
➥Giant size issue		
23-25	1850	
26-30	1650	
31-35	1385	
36	1650	
Captain Marvel Adventures		
FAWCETT, 1941		
1	27500	
2	3500	
3	1800	
4	1200	
5	1050	
6-7	750	
8-10	675	
11-15	590	
16-17	550	
18	1800	
➥1st Mary Marvel		
19-20	500	
21-22	400	
23	610	
➥1st Mr. Mind		
24-40	225	
41	190	

△ #151

Detective COMICS™

A family of lawmen

First introduced in *Detective Comics* #151 (Sep 49), Pow-Wow Smith, a Native American lawman, was one of several crimefighters to bear the name. The original Sioux brave, Ohiyesa, had two descendents who carried on both his monikers and his quest.

Image © 1949 DC

1st Pow-Wow Smith — 1st Roy Raymond — New Batmobile

	151	152	153	154	155	156	157	158	159	160
	SEP 49	OCT 49	NOV 49	DEC 49	JAN 50	FEB 50	MAR 50	APR 50	MAY 50	JUN 50
NM Price	$600	$525	$525	$525	$525	$625	$500	$500	$500	$500

THE BOTTOM LINE

Amazing Spider-Man #322 ★★1/2

© Marvel

"Ceremony"

Spider-Man and Silver Sable prevent terrorist group Ultimatum from assassinating Symkaria's king, but the Prime Minister is killed, instead.

Did anyone involved with this story expect readers to take seriously the sight of Spider-Man wearing a tuxedo over his costume?

The story supposedly calls for it, but a little artistic license would have been appropriate. Peter wearing a fake moustache would have worked fine.

Once the action starts, though, the comedy is set aside, as the assassination plot continues to take strange turns.

Marvel
Late Oct 1989 • 22 pp.
Writer: David Michelinie
Pencils: Todd McFarlane
Inks: McFarlane
Cover: McFarlane

Mid-CGC copy **$9** **Then $1 NOW $5**

	UNSLABBED Near Mint	CGC 9.4 NM	SLABBED
42	163		
43-47	125		
48	125		1878
49	125		
50	125	▽	493
51	125	▲	368
52-109	125		
110-120	80		
121	115		
➥Cap Marvel origin			
122-150	80		

Captain Marvel Jr.
FAWCETT, 1942

1	4000		
2	1500		
3	865		
4	915		
5	735		
6-8	545		
9-10	500		
11-15	390		
16-20	340		
21-25	275		
26-30	235		
31-40	205		
41-50	180		
51-70	155		
71-80	135		
81-119	120		

Capt. Savage and His Leatherneck Raiders
MARVEL, 1968

1	35		
2	25		
3-7	15		
8	15		50
9-11	15		
12	10		27
13	10		
14	10		36
15-19	10		

Captain Steve Savage
AVON, 1951

1	120		
2	85		
3-7	55		
8	55		50
9-11	55		
12	55		27
13	55		

Capt. Storm
DC, 1964

1	28		
2-5	18		
6	14		
7-15	12		
16-18	9		

Cat
MARVEL, 1972

1	35		127
2	15		
3	12		28
4	10		

Catwoman
DC, 1989

1	3		9
2	3		14
3-4	2		

Catwoman
DC, 1993

0	2		6
1	3		9
CGC 9.8 avg			24
2	3		
3	3		8
4-10	3		
11-50	2		
50/A-50/B	3		
51-72	2		
73	2		6
74-94	2		
1000000	3		
Ann 1-2	4		
Ann 3	3		
Ann 4	4		

Catwoman
DC, 2002

1	4		
CGC 9.8 avg			31
2	3		
3	3		8
4-47	3		

Cerebus the Aardvark
AARDVARK-VANAHEIM, 1977

0	4		
0/Gold	6		
1	700		152
1/Counterfeit	60		
2	150		
3	90	▽	259
4	75		
5	50		
6	35		57
7	20		58
8	15	▽	45
9	15		43
10	15		56
11	12		50
12	10		37
13-14	10		
15	10		36
16-19	10		
20	10		27
21	10		37
22	10		
23-26	6		
27	6		18
28-29	6		
30	6		16
31	6		12
32-40	5		
41-50	4		
51	6		
52-57	4		
58-60	3		
61-62	4		
63-100	3		
101-299	2		
300	4		

Challengers of the Unknown
DC, 1958

1	1450		
2	375		
3-8	220		
9-10	140		
11-15	90		
16-23	52		
24-31	25		
32-41	20		
42	20		81
43-49	20		
50-56	15		
57-68	11		
69	11		45
70-73	7		
74	14		
➥Adams art; Deadman			
75-80	7		
81	6		
82-87	5		

Chamber of Chills
HARVEY, 1951

1	350		
2-4	275		
5-9	250		
10-12	225		
13	225		352
14-19	225		
20-25	200		
26	175		

Chamber of Chills
MARVEL, 1972

1	25		91
2-3	15		
4	15		53
5-10	15		
11	12		
12	12		26
13-14	12		
15	12		63
16	12		
17	12		56
18-21	12		
22	12		603
22/30¢	20		
23	12		
23/30¢	20		
24-25	12		

Chamber of Darkness
MARVEL, 1968
Becomes *Monsters on the Prowl*

1	60		184
2	35		111
3	30		
4	60		193
➥BWS Conan tryout			
5	30		103
6	30		
7	30		95
8	20		
1/Special	20		66

Champions
MARVEL, 1975

1	15	▲	49
2	6		24
3	6		24
4	5	△	19
5	5		
5/30¢	20		
6	4		
6/30¢	20		
7	4		20
7/30¢	20		
8-9	4		
10	4		26
11-13	4		
14	4		26
14/35¢	15		
15	4		
15/35¢	15		
16-17	4		

Charlton Bullseye
CHARLTON, 1981

1	7		26
2-10	2		

Checkmate
GOLD KEY, 1962

1	30		
2	20		

Cheyenne
DELL, 1957

4-5	35		
6-10	25		
11	20		
12	20		70
13-25	20		

Chilling Adventures in Sorcery
ARCHIE, 1972
Becomes *Red Circle Sorcery*

1	42		
2	25		
3	15		56
4	15		
5	15		39

Choo-Choo Charlie
GOLD KEY, 1969

1	60		165

Cisco Kid
DELL, 1951

2	100		
3	85		
4-5	80		
6	75		
7	75		225
8-10	75		
11-20	55		
21-29	45		
30	45		84
31-36	30		
37-41	60		

City of Heroes
BLUE KING STUDIOS, 2004

1-12	3		

City of Heroes
IMAGE, 2005

1	3		
1/Keown	5		
1/Perez	4		
2-6	3		

Classic X-Men
MARVEL, 1986

1	6		
2	4		
3-29	3		
30-45	2		

Claw the Unconquered
DC, 1975

1	7		33
2	4		
3	3		
4-6	2		
7	2		16
8-12	2		

Clerks: The Comic Book
ONI, 1998

1	5		
2	3		
Holiday 1	4		

Clue Comics
HILLMAN, 1943

1	530		
2-3	360		
4	225		
5	225		423
6	225		
7-9	260		
10-12	155		

Coffin
ONI, 2000

1	40		20
2	25		

Combat
DELL, 1961

1	10		
2	20		
3	18		
4	25		
➥JFK story			
5	16		
6-9	12		
10-20	9		
21-27	8		
28-40	6		

Combat Kelly
MARVEL, 1951

1	175		
2	85		
3-11	70		
12-28	65		
29-38	45		
39-44	30		

Combat Kelly
MARVEL, 1972

1	10		69
2	6		26
3	6		37
4	4		
5	4		33
6-9	4		

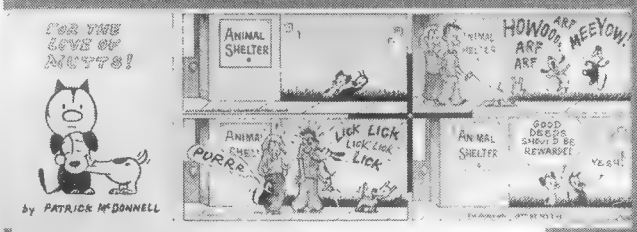
Comic Cavalcade
DC, 1942

1	7000		
2	2400		
3	1650		
4-5	100		
6-10	875		
11-12	750		
13	950		
➥Sol. Grundy app.			
14-20	750		
21-29	650		
30	275		
31-40	150		
41-50	100		
51-62	90		
63	150		

Comix International
WARREN, 1974

1	125		164
➥Scarce			
2	90		
3-4	75		
5	75		163
➥Spirit story			

Auction News



Top eBay lots benefit Katrina victims

Recent comics-related sales on Internet auction site ***eBay.com*** have involved a mixture of original art, mostly from Marvel Comics and DC Comics projects.

One top-seller, however, was an original comic strip of ***Mutts*** by Patrick McDonnell, published May 2, 2004. The strip went for $10,600 on 46 bids. Money from the sale benefitted aid efforts for Hurricane Katrina.

Money earned by two other lots also went toward Katrina efforts. Original promotional art for ***All Star Batman and Robin, The Boy Wonder*** by Jim Lee went for $6,701 on 43 bids. The original cover art by Frank Quitely for the ***JLA: Earth 2*** graphic novel fetched $5,605 on 37 bids.

www.eBay.com

Bat-Signal story — Origin of Joker — Fights Penguin

	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175
	JUL 50	AUG 50	SEP 50	OCT 50	NOV 50	DEC 50	JAN 51	FEB 51	MAR 51	APR 51	MAY 51	JUN 51	JUL 51	AUG 51	SEP 51
NM Price	$525	$525	$525	$525	$525	$525	$525	$3750	$500	$500	$700	$500	$500	$500	$500

PRICE GUIDE KEY: OTHER GRADES
Unslabbed (loose) Very Fine/Near Mint is **5/6** (83%) of the unslabbed NM price above
Fine (F) is **1/3** (33%) of NM
Very Good (VG) is **1/5** (20%) of NM
Very Fine (VF) is **2/3** (67%) of NM
Good (G) is **1/8** (12.5%) of NM

Ghost Hunt Vol. 1

A group of girls telling spooky stories in an abandoned high-school building meet Kazuya, the young head of a psychic research firm hired to look into the site's supposed paranormal activity. One of the girls, Mai, is coerced into helping him, and soon the place is crawling with different ghost breakers (Shinto, Catholic, etc.), all trying to unravel its dark secrets.

DEL REY
WRITER:
SHIHO INADA
ARTIST:
FUYUMI ONO
B/W • 224 Pgs.
$10.95

Kazuya is a classic example of the arrogant "dark prince" type who has nothing but contempt for Mai. (She's tricked into helping him when she accidentally breaks a piece of equipment; this ruse is so overused in manga, you have to assume that the idea of being sued is too much for the average Japanese to bear.) He's so pretty, she feverishly works to win his respect.

This one is told so unimaginatively (it's more shaggy dog than ghost story) it's hard to imagine it comes from a series of Japanese young-adult novels — just as it's difficult to believe Del Rey decided to import this one after actually reading it.

★ **— S.A. Bennett**

www.delreymanga.com
ISBN: 0-34548-624-2

RETROVIEW

Amazing Spider-Man #323 ★★½

"Assault Rivals!"

With U.S. involvement suspected in the Symkarian assassination, Captain America joins the search for the real assassin.

Well, how about that? Cap shows up in this portion of the "Assassin Nation Plot," and Spidey gets all patriotic. Spidey not only goes on TV as a representative of the United States, but he later tells Cap that he's motivated to find the assassin because America is his country, too. Cue "The Star-Spangled Banner."

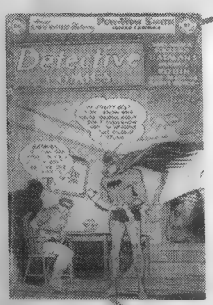
Things get political, as well, with an exchange that could be interpreted as a veiled criticism of the then-recent Iran-Contra scandal.

Marvel
Early Nov 1989 • 22 pp.
Writer: David Michelinie
Pencils: Todd McFarlane
Inks: McFarlane
Cover: McFarlane

© Marvel

Perfect copy 9.9 Then $1 NOW $3

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Common Grounds		
IMAGE, 2004		
1-6	3	
Conan		
DARK HORSE, 2004		
0	4	
1	10	
CGC 9.8 avg		38
1/2nd	3	
CGC 9.8 avg		23
2	5	
CGC 9.8 avg		27
2/2nd-21	3	
Conan the Barbarian		
MARVEL, 1970		
1	160	625
➥1st comics Conan		
2	55 △	199
3	72 ▽	264
4	26 ▽	111
5	30	129
6	26	111
7	26	92
8	30 △	120
9	20 △	81
10	35	133
➥Giant-size		
11	35	138
➥Giant-size		
12	15	85
13	20 ▽	86
14	20	87
15	17	73
16	20 △	73
17	17 ▽	73
18	20	88
19	17 △	85
20	27 ▽	111
21	20	83
22	20 ▽	75
23	20	78
➥1st Red Sonja		
24	20 △	80
25	10	41
26	8	34
27	8	43
28	8	35
29	8	39
30	8	31
31	7 △	30
32	7	26
33	7 ▽	22
34	7	48
35	7 △	30
36	9	43
37	9 △	43
38	9 ▽	30
39	7	
40	7	21
41	7	26
42	7	38
43	7	
44	7 ▽	35
45	7	31
46	7	
47	7 △	20
48	6	19
49	6	22
50	6	
51	5	17
52	5	
53	5	21
54	5	
55	5	14
56	5	17
57	5	15
58	5 ▽	22
59	5	27
60	5	17
61	5	22
61/30¢	20	
62	5	17
62/30¢	20	
63	5	11
63/30¢	20	
64	5	
64/30¢	20	
65	5 ▽	16
65/30¢	20	
66	5 ▽	24
67	5 ▽	16
68	5	
69	5 ▽	17
70	5	23
71-74	5	
75	5	11
75/35¢	15	
76	5	15
76/35¢	15	
77	5	21
77/35¢	15	
78	5	
78/35¢	15	
79	5	
79/35¢	15	
80-82	5	
83	5 ▽	24
84-93	5	
94-96	4	
97	4	16
98	4	
99	4	16
100	6	21
101-274	2	
275	3	
Ann 1	10	39
Ann 2	6	22
Ann 3	6	26
Ann 4	2	26
Ann 5-12	2	
Special 1	3	
Conan the Barbarian		
MARVEL, 1997		
1-3	3	
Conan the Destroyer		
MARVEL, 1985		
1-2	1	
Conan the King		
MARVEL, 1984		
20-55	2	
Crazy		
MARVEL, 1973		
1	16	
2-3	10	
Crazy		
MARVEL, 1973		
1	16	49
2	10 △	34
3	10	42
4-5	5	
6-15	3	
16-94	2	
Crazy		
ATLAS, 1953		
1	225	
2	165	
3	125	
4-7	95	
Creatures of the Id		
CALIBER, 1990		
1	11	36
Creatures on the Loose		
MARVEL, 1971		
10	50	139
➥1st Kull; Wrightson		
11-15	15	
16	10	33
17	7	44
18	7	37
19-20	7	
21	6	45
22	10	
23	5	
24	4	29
25	4	
26	4	20
27-29	3	
30	25	77
➥Man-Wolf		
31	20	22
32	10	
33	10	29
34	10	
35	10	26
36	10	
37	12	
King Size 1	10	
Creeps		
IMAGE, 2001		
1	3	8
2-4	3	
Creepsville		
GO-GO		
1-5	3	
Creepy		
WARREN, 1964		
1	160	554
2	50	
3	25	81
4	35	141
5	18	119
6	15	
7	22	98
8	15	95
9	45	630
10	20	
11	15	
12	15	62
13	15	
14	22	
15	25	98
16	15	131
17	30	130
18	25	104
19	15	
20	15	60
21-22	12	
23	11	
24	11	112
25	11	38
26	10	
27	10	51
28-31	10	
32	35	
33-35	10	
36	15	
37-38	10	
39-40	7	
41	10	
42-47	6	
48	9	
49	6	
50	12	
51-54	6	
55	9	
56-63	5	
64	5	24
65	8	
66-73	5	
74	10	
75-76	5	
77	10	43
78-80	5	
81	5	33
82-84	5	
85-87	6	
88-90	5	
91	6	
92	5	
93	5	42
94	5	
95	6	
96-100	5	
101-102	4	
103	6	
104-112	4	
113	7	
114-140	4	
141	5	
142	6	
143	5	
144	5	54
145	6	
146	22	
Ann 1971	15	50
Ann 1972	15	
YB '68-'70	18	
Crime & Justice		
CHARLTON, 1951		
1	240	
2	125	
3-5	100	
6-10	80	
11-19	65	
20	50	129
21-23	50	
Crime Does Not Pay		
LEV GLEASON, 1942		
22	800	
23	525	
24	375	
25-30	225	
31-37	115	
38	115	396
39-41	115	
42	110	
43-50	90	
51-60	65	
61-70	60	
71-80	50	
81-90	42	
91-100	35	
101-110	32	
111-130	30	
131-146	26	
Ann 1944	700	
Ann 1945	600	
Ann '46-9	500	
Ann '50-3	400	
Crime Patrol		
E.C., 1948		
7	600	
8-9	575	
10	550	
11-14	500	
15	2200	
➥1st Cryptkeeper		
16	1500	
Crime SuspenStories		
E.C., 1950		
1	800	
1/A	1000	
➥#1 marked out		
2	475	



△ #190

Detective COMICS™

Gimmicks galore

As the 1950s got into full swing, the focus began to shift from Batman's colorful Rogues' Gallery to more mundane plots, including "The Flying Bat-Cave" in #186. Other stories focused on the origins of Batman, his utility belt, and the Bat-Cave itself.

image © 1952 DC

	176	177	178	179	180	181	182	183	184	185
					Fights Joker				1st Firefly	Utility belt explained
	OCT 51	NOV 51	DEC 51	JAN 52	FEB 52	MAR 52	APR 52	MAY 52	JUN 52	JUL 52
NM Price	$500	$400	$400	$400	$450	$400	$400	$400	$400	$400

THE BOTTOM LINE

Amazing Spider-Man #324 ★★1/2

© Marvel

Marvel
Mid Nov 1989 • 22 pp.
Writer: David Michelinie
Pencils: Erik Larsen
Inks: Al Gordon
Cover: Todd McFarlane

"Twos Day"

Spider-Man and Solo capture the assassination mastermind, while Silver Sable and Captain America track down the actual assassin, Sabretooth.

Todd McFarlane had an impressive two-year run, which included several bi-weekly issues, and this issue is his first break.

Erik Larsen turns in a far better effort than he did in his debut in #287, although inker Al Gordon deserves credit, too.

This issue could have been the end of the "Assassin Nation Plot" arc; David Michelinie gives no good reason in this issue as to why it's not; readers must wait until next issue.

Best CGC copy: 9.8 **Then $1 NOW $5**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
3-5	315	
6-7	235	
8	235	963
9-10	235	
11-12	185	
13	210	
14-15	185	
16	190	
17 ➥Frazetta art	235	
18-19	170	
20	215	
21	115	
22-23	145	
24	115	676
25-27	115	

Crisis on Infinite Earths
DC, 1985

1	5 ▽	15
CGC 9.8 avg		46
2	4 ▽	10
3	4	17
4	3	12
CGC 9.8 avg		33
5	5	19
6	3	11
7	5 ▽	16
CGC 9.8 avg		69
8	5 ▽	20
CGC 9.8 avg		71
9	3	12
10	3	19
11	3	11
12	3	13

Crow
CALIBER, 1989

1 ➥Crow origin	22	91
2	12	32
3	10	53
4	10	

Crypt of Shadows
MARVEL, 1973

1	35 ▽	96
2	16	
3	15	
4-5	12	
6-10	10	
11	10	65
12-14	10	
15	8	
16	8	39
17-21	8	

Crypt of Terror
E.C., 1950

17	1000	
18	800	
19	750	

CSI: Crime Scene Investigation
IDEA & DESIGN WORKS, 2003

1	3	12
1/Variants	3	
Bad Rap: 1-5	5	
Demon: 1-5	4	
NY Bloody: 1	4	
Secret ID: 1-5	4	

Daffy Duck
DELL, 1956

4-10	18	
11-20	10	
21-40	7	
41-60	5	
61-80	4	
81-100	3	
101-128	2	
129	18	
130	25	
131-134	15	
135-137	5	
138	2	
139-141	5	
142-144	15	
145	7	

Dagar the Invincible
GOLD KEY, 1972

1	16	
2	11	
3-7	7	
8	7	27
9	7	33
10	7	28
11	7	
12-14	5	
15-19	3	

Daktari
DELL, 1967

1	35	84
2-4	30	

Danger Girl
IMAGE, 1988

1	5	23
CGC 9.8 avg		69
1/Chromium	8	
1/Mag sized	20	23
1/Tour ed	8	
1/Go-go cover	31	
2	3	
2/Chrome	8	77
2/DF	45	
2/Gold	6	
3	3 ▽	12
3/A	5	
3/B	3	
4	3	
4/A	7	
5	3	
5/DF red	6	
5/DF blue	6	
6	3	
6/DF	15	
6/Gold	5	
7	6	
Ash 1	5	
Ash 1/Gold	6	
SP 1	4	
3-D: 1	5	
Hawaiian: 1	5	
Kamikaze: 1-2	3	
Sketchbook: 1	7	
Las Danger: 1	5	

Danger Trail
DC, 1950

1	875	
2	600	
3 ➥Scarce	1250	
4-5	385	

Daredevil
MARVEL, 1964

-1	2	
1 ➥1st Daredevil	3250	11647
2	850	2988
3	550	1934
4	400	1403
5	300	1034
6	225	814
7 ➥1st red costume	675	6567
8	135	650
9	135 ▲	402
10	135	1034
11	85	361
12	85	
13	85	459
14	85	335
15	85	296
16 ➥Spider-Man app.	120	1129
17 ➥Spider-Man app.	120	605
18 ➥1st Gladiator	70	252
19	60	284
20	55	302
21	50	
22	50	182
23	50	
24	50 ▽	183
25	50	166
26	50	272
27	50 ▽	206
28	45	159
29	45	177
30	45	204
31	40	
32	40 ▽	154
33	40	149
34	40	166
35	40 ▽	148
36	40	159
37	40	211
38	40	235
39	40	158
40	40 ▽	110
41	40	101
42	40	107
43	45 ▽	202
44	30 ▽	98
45	30	101
46	30	126
47	30	114
48	30 ▽	149
49	30 ▽	105
50	33	148
51	33 △	119
52	33 ▽	118
53	20 ▽	108
54	20	163
55	20	136
56	20 △	91
57	20	106
58	20	122
59	20	91
60	20	90
61	20 ▽	72
62	20	90
63	20	90
64	20	
65	20 ▽	75
66	20	96
67	20	86
68	20	78
69	20	106
70	20	76
71	20	
72	17	89
73	17 ▽	65
74	17 ▽	54
75	17	85
76	17 △	61
77	17	114
78	17	66
79	17 ▽	73
80	17	81
81 ➥Giant-size	25	142
82	17	81
83	17	60
84	14	66
85	14	67
86	14	
87	14	59
88	14	49
89	14	64
90	14	60
91	14	66
92	14	62
93	14	75
94	14	100
95	14	71
96	14	59
97	14	53
98	14	53
99	14	73
100 ➥Origin recap	30 ▽	118
101	8	63
102	8	50
103	8	43
104	8	59
105	8	67
106	8	
107	8	52
108	8	33
109	8	62
110	8	39
111	8	37
112	8	36
113	8 △	38
114	8	45
115	8	34
116	8	
117	8	30
118	8 ▽	33
119	8	22
120	8	28
121	8	30
122	8	
123	8	24
124	8	38
125	8	35
126	8	36
127	8	34
128	8	24
129	8	24
130	8	
131 ➥1st Bullseye	75 ▽	227
132	15	78
132/30¢	20	
133	6	33
133/30¢	20	
134	6	25
134/30¢	20	
135	6	23
135/30¢	20	
136	6	26
136/30¢	20	
137	6	26
138	6	29
139	6	23
140	6	26
141	6 △	60
142	6	24
143	6	27
144	6	29
145	6	31
146	6	29
146/35¢	15	
147	6	
147/35¢	15	
148	6	14
148/35¢	15	
149	6	29
150	6	30
151	6	22
152	6	28
153	6 △	22
154	6	
155	6	27
156	6	25
157	6	28
158 ➥Frank Miller starts	50 ▽	128
159	22	63
160	17	52
161	17 ▽	45
162	9	41
163	18	73
164	11	30
165	11 △	55
166	11	32
167	11	27
168 ➥1st Elektra	75 △	208
169	16	48
170	10 ▽	26
171	12 ▽	59
172	7	38
173	7	20
174	7	30
175	7 ▽	25
176	7	35
177	7	27
178	6	23
179	6	23
CGC 9.8 avg		85
180	6 △	19
CGC 9.8 avg		49
181	15 ▽	29
CGC 9.8 avg		96
182 ➥Elektra dies	7 △	18
CGC 9.8 avg		68
183	7 △	21
CGC 9.8 avg		62
184	6 ▲	21
CGC 9.8 avg		70
185	5 △	17
CGC 9.8 avg		36
186	6 ▽	19
CGC 9.8 avg		29
187	5	20
CGC 9.8 avg		42
188	5	24
CGC 9.8 avg		51
189	5	17
CGC 9.8 avg		47
190	5 ▽	17
CGC 9.8 avg		35
191	6	12
CGC 9.8 avg		38
192	3	15
193	3	14
194	3	10
195	3	
196	6 ▽	20
CGC 9.8 avg		64
197	3	17
198-199	3	
200	3	20
CGC 9.8 avg		74
201-204	3	
205	4	
206-215	3	
216	3	10
217-218	3	
219	3	15
220-226	3	
227 ➥FM Born Again	4	17
228-231	3	
232	3	19
233-237	3	
238	3	11
239-247	3	
248	4	
249	4	15
250	3	
251	5	
252	4	
CGC 9.8 avg		19
253	3	
254 ➥1st Typhoid Mary	6	28
255-257	3	
258	4	
259-287	3	
288	3	30
289	3	
290	3	12
291-295	3	
296-299	2	
300	3	15
301-303	2	
304	3	
305-311	2	
312	3	
313-318	2	
319	5	
320-321	2	
321/Variant	3	
322-324	2	
325	3	
326-349	2	
350	3	
350/Variant	4	
351-374	2	
375	3	
376-379	2	

Auction News

eBid launches U.S. site

The United Kingdom-based online auction side ***eBid.com*** has launched a U.S. version of its website.

To promote the launch, eBid is offering Lifetime Gold Memberships to the site — usually $79.99 — for $1.20. Lifetime member benefits include free listings, no final-value fees, no reserve-price fees, free eBid Stores service, and more.

eBid chose to launch the site after an eight-month "pilot program" that attracted more than 10,000 buyers and sellers from the United States. Moreover, eBid implemented recommend changes from these users prior to the new site's launch.

www.eBid.net

Flying Bat-Cave — Fights Two-Face — Batman's origin — Fights Joker — "200th anniversary"

	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200
	AUG 52	SEP 52	OCT 52	NOV 52	DEC 52	JAN 53	FEB 53	MAR 53	APR 53	MAY 53	JUN 53	JUL 53	AUG 53	SEP 53	OCT 53
NM Price	$400	$425	$400	$400	$600	$400	$400	$450	$400	$400	$400	$400	$400	$400	$575

PRICE GUIDE KEY: OTHER CGC GRADES
Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4
CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Ghost Rider #1

Garth Ennis has a knack for being able to draw in readers and he does it again here. This first issue lays out his direction for the ongoing story by introducing two angels on Earth and their scheme to rescue Ghost Rider from hell and use him as part of their master plan. Along the way, Ennis also retells the origin of Johnny Blaze, the original Ghost Rider, and introduces readers to two new, not-so-nice characters. This is a great introduction to the new tale; as always, Ennis hits the mark and leaves readers eager for the next issue.

MARVEL
WRITER:
GARTH ENNIS
ARTIST:
CLAYTON CRAIN
COLOR • 48 PGS.
$2.99

While the story is compelling, the art is even more so. Clayton Crain is definitely here to stay. His painted, videogame-quality art allows the Ghost Rider to jump off the printed page.

There's enough realism and detail in each panel to make reading of this issue take much longer than one would expect. The only question remaining is his ability to continue this quality on a regular schedule.

★★★½ — **Ian M. Feller**

www.marvel.com

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

Daredevil
CONTINUED
380 3
Ann 1 . . . . 50 ▲ 182
Ann 2 9
Ann 3 8
Ann 4 . . . . . 6 33
Ann 5 4
Ann 6-10. . . 3
Ann 1997 . . 4

Daredevil
MARVEL, 1998
½ 5
1. . . . . 9 ▽ 28
CGC 9.8 avg 112
1/Ltd. 50
1/Variant . . . 11 ▽ 37
2/A 5 13
2/B 5
3. . . . . 4 14
4. . . . . 4 17
5. 4
CGC 9.8 avg 48
5/A 5 19
CGC 9.8 avg 25
6. . . . . 3 9
CGC 9.8 avg 31
7. 4
CGC 9.8 avg 31
8-15 3
16. 5
16/Unlimited . . 6
17. 3
17/Unlimited . . 5 13
➥Newsstand variant
18-20 3
20/Unlimited . . 5
21. 3
21/Unlimited . . 5
22. 3
22/Unlimited . . 5
23. 3
23/Unlimited . . 5
24-25 3
26. . . . . 3 11
27-31 3
32. . . . . 3 11
33-36 3
36/No #. . . . 5
➥Newsstand, no #
37. . . . . 3 9
37/Unlimited . . 5 13
➥Newsstand variant
37/No #. . . . 4
➥Newsstand; no #
38-56 3
57. 4
CGC 9.8 avg 14
58-64 3
65. 4
66-78 3
Book 9 . . . 14

Daredevil: Father
MARVEL, 2004
1. 5
CGC 9.8 avg 21
1/DirCut 4
2-3 3

Daredevil: Redemption
MARVEL, 2005
1-6 3

Daredevil: The Target
MARVEL, 2003
1. 4
CGC 9.8 avg 16

Daredevil: Yellow
MARVEL, 2001
1. . . . . 4 14
CGC 9.8 avg 27
2-6 4

Daring Comics
MARVEL, 1944
9. 1100
10. 950
11-12 . . . 875

Daring New Adventures of Supergirl
DC, 1982
1. . . . . 3 14
2-13 2

Darkchylde
IMAGE, 1997
0/A-½/Variant 3
1. . . . . 5 19
1/AmEnt . . . 5
1/B 7
1/Conv-3 . . . 5
3/A-5/C 3
Ash 1 2
Ash1/Gold . . 3
Ash1/Ltd. . . . 5

Dark Horse Presents
DARK HORSE, 1986
1. 4
2-4 3
5-9 2
10-16 3
17. 2
18. 3
19-23 2
24. . . . . 6 10
➥1st comics Aliens
25-27 2
28. 3
29-31 2
32. 4
➥Concrete app.
33-35 3
36. 4
36/A 3
37-39 2
40. 3
41-49 2
50. 3
51. . . . . 4 18
➥2nd Sin City
52-53 3
54. 4
55. 2
56-57 4
58. 2
59-61 3
62. . . . . 3 18
➥All Sin City
63-66 3
67. 4
68-79 3
80. . . . . 3 8
81-134 3
135. 4
136-149 . . . 3
150. 5
151-157 . . . 3
Ann '97-'00 . 5
5th Anniv. . 50

Dark Knight Strikes Again
DC, 2001
1. . . . . 3 6
CGC 9.8 avg 20
1/A 5
2. 3
CGC 9.8 avg 18
2/A 4
3. 3
CGC 9.8 avg 16
3/A 4

Dark Mansion of Forbidden Love
DC, 1971
1. . . . . 125 480
2-4 50

Darkness
TOP COW, 1996
0-½/Variant. . 3
1. . . . . 3 12
1/A-1/Gold . . 3
2. . . . . 3 ▽ 7
3-10/B. 3
11/A 8 6
11/B-24. . . . 3
25. 4
26-27 3
28. . . . . 3 8
28/Graham . . 5
29-Ash 1/A . 3

Darkness
IMAGE, 2002
1. 4
CGC 9.8 avg 20
1/A-24. 3

Darkness & Tomb Raider
TOP COW, 2005
1. 3

Dark Shadows
GOLD KEY, 1969
1. . . . . 175 604
1/A 25
2. 44
3. . . . . 44 191
4. . . . . 35 102
5. 35
6. 25
7. . . . . 25 93
8. . . . . 25 66
9-15 25
16. . . . . 16 85
17. 16
18. . . . . 16 39
19-20 16
21-23 14
24. . . . . 14 38
25-34 14
35. . . . . 14 16

Davy Crockett
GOLD KEY, 1963
1. . . . . 115 413
2. 30

Dawn
SIRIUS ENTERTAINMENT, 1995
½ 3 14
CGC 9.8 avg 39
½/Variant . . . 5
1. 3
1/Black 8
2. 3
2/Mystery . . 6
3-6 3

Dawn: Three Tiers
IMAGE, 2003
1. . . . . 3 12
2-6 3

Day of Vengeance
DC, 2006
1. 10
1/Variant. . . . 5
➥2nd printing
1/3rd variant 6
2. 5
2/2nd variant4
3-6 3

Dazzler
MARVEL, 1981
1. . . . . 5 15
CGC 9.8 avg 33
2. 2
3-42 1

DC Comics Presents
DC, 1978
1. . . . . 11 36
2. 7
3. 4
4-5 2
6. 6
7-9 2
9/Whitman . . . 6
10-25 2
26. . . . . 22 ▽ 52
➥1st New Teen Titans
27. 3
28-41 2
42-43 1
44. 2
45-46 1
47. . . . . 17 26
➥1st Masters Universe
48-50 1
51. 6
52. 3
53-71 1
72. 2
73-76 1
77-78 3
79-84 1
85. 6
➥Moore Swamp Thing
86-92 1
93. 2
94-97 1
Ann 1-Ann 4 3

DC Countdown
DC, 2005
1. 6
1/2nd 3
1/DF Ross . . 25
1/DF Lee/Ross50

DC 100 Page Super Spectacular
DC, 1971
4. 175
5. 350
➥Scarce
6. . . . . 165 585
7. 60
8-9 75
10-13 60
14. . . . . 50 145
15. . . . . 50 76
16. . . . . 50 165

RETROVIEW
Amazing Spider-Man #325 ★★½

"Finale in Red!"

Spider-Man faces The Red Skull, who's revealed to be the true culprit behind the Symkarian assassination.

The appearance of The Red Skull is surprising, yet logical within the context of the story.

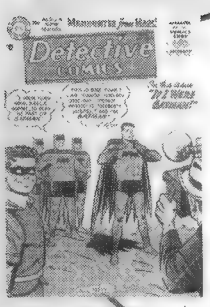
David Michelinie's twists throughout this arc, including this final one, kept the story interesting — a story that otherwise could not have filled six issues.

It's a shame, though, that Captain America's guest appearance doesn't lead to Spidey and him teaming against the Skull, a team-up that would have made for a bigger climax.

Marvel
Late Nov 1989 • 22 pp.
Writer: David Michelinie
Pencils: Todd McFarlane
Inks: McFarlane
Cover: McFarlane

© Marvel

Near Mint CGC 9.8 copy: **9.8** **Then $1 NOW $4**



△ #225

Detective COMICS™

A Martian detective

"The Strange Experiment of Dr. Erdell" in *Detective Comics* #225 (Nov 55) brought J'onn J'onnz, the Manhunter from Mars, to Earth for a long-running series of back-up sleuthing stories. The Martian Manhunter was also a charter member of The Justice League.

image © 1955 DC

Fights Catwoman ▼ | Origin of Batcave ▼

	201	202	203	204	205	206	207	208	209	210
	NOV 53	DEC 53	JAN 54	FEB 54	MAR 54	APR 54	MAY 54	JUN 54	JUL 54	AUG 54
NM Price	$400	$400	$450	$400	$575	$400	$400	$400	$400	$400

THE BOTTOM LINE

Amazing Spider-Man #326 ★★

© Marvel

Marvel
Dec 1989 • 22 pp.
Writer: David Michelinie
Pencils: Colleen Doran
Inks: Andy Mushynsky
Cover: Doran, Al Gordon

"Gravity Storm"

Graviton, on a mission from The Kingpin, battles and defeats, but fails to destroy, Spider-Man.

If anyone wonders why The Kingpin, an organized crime boss, would send Graviton, a second-rate supervillain, after Spider-Man, all they need to do is recall that this issue tied into Marvel's "Acts of Vengeance" crossover. The premise was that Marvel's villains would switch foes in hopes of finally defeating them. Instead, this contrived storyline was just an excuse for odd battles — like this one.

This issue is best enjoyed for its strong effort by Colleen Doran.

Best CGC copy: 9.8 — Then $1 NOW $4

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
17	50	
18	30	117
19	22	98
20	22	145
21-22	22	

DC Special
DC, 1968

1	60	148
2	50	
3	35	
4	25	128
5	25	79
6	20	70
7-9	20	
10	20	60
11	20	110
12	20	66
13-14	20	
15	25	70
16	10	35
17-26	10	
27	10	29
28	10	39
29	10	53

DC Special Blue Ribbon Digest
DC, 1980

1	5	
2-5	4	
6-17	3	
18	4	
19	3	
20	7	
21-23	3	

DC Special Series
DC, 1977

1	10	
2-5	7	
6-8	6	
9	16	
10-14	6	
15	8 △	31
16	20	70
➥Jonah Hex dies		
17-18	5	
19	6	
20	6	26
21	21	32
➥1st Miller Batman		
22-26	6	
27	18	

DC Special: The Return of Donna Troy
DC, 2005

1	8	
➥Inf. Crisis tie		
2	5	
3-4	3	

DC Super-Stars
DC, 1976

1	10	
2-3	5	
4	2	
5	10	
6-7	2	
8	4	
9	2	
10	5	
11	7	
12-13	2	
14-15	4	
16	3	
17	16	68
➥1st new Huntress		
18	2	

Dead@17
VIPER, 2003

0	27	
1	35	
2	22	
3	10	
4	7	
Saints: 1-4	3	
Revolutn: 1-4	3	
Rough Cut: 1	3	

Deadly Hands of Kung Fu
MARVEL, 1974

1	30	98
2	8	
3-5	6	
6-10	5	
11-20	4	
21	3	28
22-30	3	
31	3	25
32-33	3	
Special 1	4	

Dead of Night
MARVEL, 1973

1	35	124
2	12 ▽	36
3	8	33
4-10	8	
11	16	70

Deadworld
ARROW, 1986

1	5	27
2-26	3	

Death Dealer
VEROTIK, 1995

1	6	16
2-4	7	

Death Jr.
IMAGE, 2005

1-3	5	

Death: The High Cost of Living
DC, 1993

1	3	
1/Platinum	6	
2-3	3	
3/A	4	

Deep Sleeper
ONI, 2004

1-2	4	

Deep Sleeper
IMAGE, 2004

3-4	3	

Defenders
MARVEL, 1972

1	90 △	301
2	35	118
3	50	115
4	26	
5	26	81
6	16	65
7	16	51
8	30	97
9	16	65
10	65 △	222
➥Avengers War		
11	15	64
12	9	29
13	9 △	35
14	10	33
15	10	39
16	10	43
17	7	
18	7 △	30
19	7	
20	7	22
21	6	25
22	6	27
23	6	21
24	6	
25	7	26
26-29	7	
30	4	12
31-32	4	
33	4	13
34	4	22
34/30¢	20	
35	4	
35/30¢	20	
36	4	60
36/30¢	20	
37	4	5
37/30¢	20	
38	5	24
38/30¢	5	
39	4	
40	4	16
41	4	
42	4	18
43-45	4	
46	4	17
47	4	
48	5	22
48/35¢	15	
49	4	
49/35¢	15	
50	4	
50/35¢	15	
51	4	
51/35¢	15	
52	4	
52/35¢	15	
53	4	
54	4	17
55-56	4	
57	4	20
58	4	
59	4	14
60-62	4	
63	5	21
64	4	
65	4	14
66-71	4	
72	4	16
73-92	4	
93-99	3	
100	3	13
101-152	2	
Ann 1	12	40

Defenders
MARVEL, 2001

1	3	
2-12	2	

Defenders
MARVEL, 2005

1	5	
2-4	3	

Dell Giants
DELL, 1959

21	105	
22	80	
23	90	
24-25	75	
26	140	
➥Carl Barks art		
27-28	75	
29	90	
30	75	
31	90	
32	65	
33	85	
34	65	
35	95	
36-39	85	
40	60	
41	85	
42	70	
43	115	
44	85	
45-46	55	
47	60	
48	125	
➥1st Flintstones		
49	75	
50	65	
51-54	40	
55	60	166

Demon
DC, 1972

1	30	112
2	12	51
3	10	39
4-6	9	
7	9	34
8-9	9	
10	7	25
11	7	
12	7	48
13	7	38
14-15	7	
16	7	25

Desolation Jones
DC, 2005

1-3	3	

Destructor
ATLAS-SEABOARD, 1975

1	10	23
2	7	
3-4	5	

Detective Comics
DC, 1937

0	3	
1	80000	
2	18250	
3	10800	
4-5	6850	
6-7	4450	
8	6500	
9-17	4350	
18	5000	
19	4150	
20	6300	
21	3250	
22	3950	
23-26	3250	
27	225000	
➥1st Batman		
27/2nd	3	36
28	25000	
➥2nd Batman		
29	35000	
➥3rd Batman		
30	7500	
31	27500	
➥Batman vs. the Monk		
32	6000	
33	50000	
➥Batman origin		
34	7500	
35	10000	
36-37	6500	
38	57500	
➥1st Robin		
39	6000	
40	6500	
41	4000	
42-45	3000	
46-50	2000	
51-57	1750	
58	4750	
➥1st Penguin		
59	2000	
60	1750	
61	1500	
62	2250	
63	1750	
64	5000	
➥1st Boy Commandos		
65	2250	
66	4000	
➥1st Two-Face		
67	2000	
68-69	1750	
70-71	1500	
72-75	1250	

Auction News

UPCOMING AUCTIONS

Recurring: Heritage Amazing Comics Auction. Conducted online only; auctions close every Sunday at 10 p.m. Central Time. **www.heritagecomics.com**

November/December: Hake's #186 auction. Golden and Silver Age comics and memorabilia. Closes Dec. 13-15. Consignment information online. **www.hakes.com**

December: MastroNet Premier auction. Comics, fantasy and comics art, non-sports cards, Americana. Consignments accepted. **(630) 472-1200** or **www.mastronet.com**.

Dec. 9: Russ Cochran Comic Art Auction #73. **(417) 256-2224** or **ec@gemstonepub.com**

Jan. 20-21: Heritage January Comics Signature Auction. Viewing begins Jan. 18; catalog mails Jan. 2. **www.heritagecomics.com**

Feb. 3: Russ Cochran Comic Art Auction #74. **(417) 256-2224** or **ec@gemstonepub.com**

April 7: Russ Cochran Comic Art Auction #75. **(417) 256-2224** or **ec@gemstonepub.com**

May 11-13: Heritage May Comics Signature Auction. Viewing begins May 10; catalog mails April 23. **www.heritagecomics.com**

June 9: Russ Cochran Comic Art Auction #76. **(417) 256-2224** or **ec@gemstonepub.com**

Aug. 10-12: Heritage August Comics Signature Auction. Viewing begins Aug. 9; catalog mails July 23. **www.heritagecomics.com**

Nov. 16-18: Heritage November Comics Signature Auction. Viewing begins Nov. 15; catalog mails Oct. 29. **www.heritagecomics.com**

E-mail us with your free auction listing: www.megaguide@krause.com

Fights Catwoman — 1st Mirror Man — "Batmen of All Nations" — Imaginary story — 1st Martian Manhunter

	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225
	SEP 54	OCT 54	NOV 54	DEC 54	JAN 55	FEB 55	MAR 55	APR 55	MAY 55	JUN 55	JUL 55	AUG 55	SEP 55	OCT 55	NOV 55
NM Price	$450	$400	$525	$375	$375	$375	$375	$375	$375	$375	$375	$375	$375	$375	$4500

PRICE GUIDE KEY: OTHER GRADES — **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above — **Very Fine (VF)** is **2/3** (67%) of NM — **Fine (F)** is **1/3** (33%) of NM — **Very Good (VG)** is **1/5** (20%) of NM — **Good (G)** is **1/8** (12.5%) of NM

G.I. Spy Con Special #1

"Limited to 500 Copies" convention specials are annoying. That's so late '90s — and this story is good. For a convention special with a 22-page story and no price, why distract people with "collectible" nonsense? The art is nice and detailed with solid backgrounds. The coloring by Pamela Rambo and Matt Nelson is top-notch. Of course, no one is going to know that, if these copies end up sealed in plastic and shuffling to and from collectors on eBay.

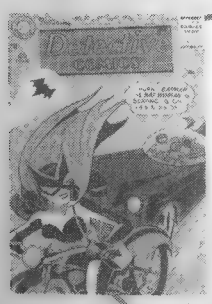
BOOM! STUDIOS
WRITER:
ANDREW COSBY
ARTIST:
MATT HALEY
COLOR • 24 PGS.
NO COVER PRICE

What's really interesting here is the title — what a way to co-op G.I. Joe fans! *G.I. Spy*, however, is about a World War II American spy who has more luck than ability. Think a 1940s American James Bond.

The Nazis have found a flying saucer and they are using the technology to build robots and other futuristic gadgets. It'll be fun to see how long the creators can sustain a story like this, but it should make a decent mini-series at least. Boom! Studios has a slick presentation and a trailer for its comic book on the website.

★★½ — Tony DiGerolamo

www.gispyonline.com



△ #233

image © 1956 DC

Detective COMICS™

A dynamic damsel?

The Dynamic Duo became a trio for a while with the introduction of circus aerialist Kathy Kane as Batwoman in *Detective Comics* #233 (Jul 56).

Strange how at least two members of the Bat-family came from the circus, isn't it?

Detective Comics CONTINUED	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
76	1500	
77-79	1000	
80	1250	
81-83	1000	
84	900	
85	1250	
86-90	900	
91	1000	
92-98	800	
99	950	
100	1000	
101	700	
102	950	
103-108	625	
109	850	
110-113	625	
114	800	
115-117	625	
118	825	
119	600	
120	800	
➥Penguin app		
121	600	
122	1225	
123	600	
124	800	
125-127	600	
128	800	
129-130	600	
131-134	525	
135	525	3463
136	525	
137	675	
138	925	
➥Robotman origin		
139	500	
140	4000	
➥1st Riddler		
141	575	
142	1250	
➥2nd Riddler		
143-148	575	
149	675	
150	550	
151	600	
152-155	525	
156	625	
157-160	500	
161-167	525	
168	3750	
➥Joker origin		
169-170	500	
171	700	
172-176	500	
177-179	400	
180	450	
181-186	400	
187	425	
188-189	400	
190	600	
191-192	400	
193	450	
194-199	400	
200	575	
201-202	400	
203	450	
204	400	
205	575	
206-210	400	
211	450	
212	400	
213	525	
214-224	375	
225	4500	
➥1st Manhunter		
226	1500	
227-229	500	
230	550	
231	400	
232	300	
233	1250	
➥1st Batwoman		
234	325	
235	600	
236	350	
237-240	300	
241-260	250	
261-264	200	
265	325	
266	200	
267	250	
268-270	200	
271	200	744
272	175	
273	200	
274-280	150	
281-297	125	
298	200	
299-305	100	
306	100	403
307-309	100	
310	100	249
311	200	
➥1st Catman		
312-320	100	
321	100	367
322-323	100	
324	100	408
325	100	411
326	100	
327	200	755
➥New Bat symbol		
328	175	
➥Alfred dies		
329-330	75	
331	65	
332	115	437
➥Joker		
333-340	60	
341	75	
342-349	60	
350	60	157
351	60	
352	60	267
353	75	339
354-355	75	
356	75 ▽	237
357	75	162
358	75	
359	350	1267
➥1st Batgirl		
360	65	239
361	65	238
362	65	213
363	100	354
➥2nd Batgirl		
364	60	258
365	90	379
366-368	60	
369	75	
370	45	168
371	80	295
➥Batmobile		
372-375	50	
376	50	166
377	65	249
378	50	114
379	50	
380	50	160
381-382	40	
383	40	142
384	40	149
385	40	142
386	40	
387	75 ▽	185
388	50	211
389	35	150
390	35	
391-393	25	
394	35	121
395	125	453
➥N. Adams art		
396	35	135
397	35	
398-399	30	
400	150	920
➥1st Man-Bat		
401	30	
402	55	214
403	35	123
404	35	136
405-406	30	
407	30	175
408	40	173
409	40	162
410	40	144
411	30	
➥1st Talia		
412	25	116
413	25	
414	25	112
415	25	104
416	25	
417	25	101
418	25	94
419	25 ▽	85
420	25	82
421	25 ▽	62
422	25	121
423	25	
424	25	83
425	20	68
426	20	
427	20	61
428	15	49
429	15	49
430	15	41
431	15	42
432	15	46
433	15 ▽	56
434	15	51
435	15	46
436	15 △	35
437	20	
438	28	107
➥100-page issue		
439	28	143
➥100-page issue		
440	28	
➥100-page issue		
441	28	138
➥100-page issue		
442	28	142
➥100-page issue		
443	28	129
➥100-page issue		
444	28	160
➥100-page issue		
445	28	161
➥100-page issue		
446	8	51
447	8	30
448	8	34
449-450	8	
451	6	21
452-453	6	
454	6	31
455	6	
456	6	36
457	6	37
458	6	27
459	6	20
460	6	27
461	6 ▽	22
462	6	
463	45	30
➥1st Calculator		
464	6	
465	6	34
466	9 ▽	32
467	9	39
468	9 ▽	26
469	5 △	30
470	5	20
471	8	33
472	8	49
473	8	37
474	15	56
➥1st new Deadshot		
475	15 △	76
476	15 ▽	59
477	7	33
478	7	33
479	7 △	23
480	5	18
481	7	
482	5	
483	7	37
484	5	
485-486	4	
487	4	20
488-489	4	
490	4	29
491	4	
492	4	20
493-499	4	
500	5	17
501-503	4	
504	6 ▽	21
505	4	15
506-516	4	
517	4	13
518-523	4	
524	5	
525	4	
526	4	18
527-531	4	
532	4	12
533-534	4	
535	5	
536-554	4	
555	4	15
556-563	4	
564	4	17
565-568	3	
569	4	
570	4	15
571	3	
572	4	
573-574	3	
575	4	17
576	3	
577	3	13
578	3 ▽	16
579-582	2	
583	2	16
584	2	
585	2	16
586	2	12
587	2	12
588	2	16
589	2	
590	2	21
591-597	2	
598-600	3	
601-619	2	
620	2	13
621-626	2	
627	3	
628-637	2	
638	2	12
639-655	2	
656-659	3	
660-675	2	
675/Platinum	5	
675/Variant	4	
676	3	
677-682	2	
682/Variant	3	
683-699	2	
700	4	
700/Variant	5	
701-718	2	
719	3	
720	4	
721-722	3	
723-740	2	
741	3	

					1st Mad Hatter II			1st Batwoman		Origin of Batman's costume
	226	227	228	229	230	231	232	233	234	235
	DEC 55	JAN 56	FEB 56	MAR 56	APR 56	MAY 56	JUN 56	JUL 56	AUG 56	SEP 56
NM Price	$1500	$500	$500	$500	$550	$400	$300	$1250	$325	$600

THE BOTTOM LINE

Amazing Spider-Man #327 ★★

"Cunning Attractions"

Magneto goes after the now-cosmic-powered Spider-Man, thinking him to be a mutant.

One would think that Magneto would know by now that Spidey's one of the good guys.

And that it's been pretty well established within the Marvel universe that he's not a mutant. But, then, one would also think that Marvel would be smart enough not to attempt this "Acts of Vengeance" thing in the first place.

Spidey obtained the powers of Captain Universe in *Spectacular Spider-Man* #158. At least, this idea carries some interest.

Marvel
Mid Dec 1989 • 2
Writer: David Michelinie
Pencils: Erik Larsen
Inks: Al Gordon
Cover: [illegible]

CGC 9.4 **From $1 Now $4**

© Marvel

Not just an "Act"

As you've seen in this group of *Retroviews*, Marvel's "Acts of Vengeance" event, that ran in late 1989, was just one of several such title-crossing stories that year.

Marvel tied many of its 1989 *Annuals* together under the "Atlantis Attacks" story arc and "Inferno" not only affected the mutant titles, but also much of the Marvel universe.

It was a wild year for the "House of Ideas" to say the least and while "Acts of Vengeance," with its "let's you and him fight" theme pitting villains against heroes or teams they'd never faced before seemed to hold promise, ultimately, it turned out to be nothing more than a scheme of Loki's. Worse yet, Marvel attempted to give the trickster god and several other villains makeovers that just didn't work and were quickly abandoned or ignored.

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
742-746	2	
747-749	3	
750	5	
751	12	
➥1st Sasha		
752-774	3	
775	4	
776-799	3	
800	4	
801-812	3	
1000000	4	
1000000/Variant	15	
Ann 1	5	
Ann 2-10	4	

Devil Dinosaur
MARVEL, 1978

1	5	21
CGC 9.8 avg		75
2	4	
3	3	14
4	3	21
5	3	11
6-9	3	

Devil Kids
HARVEY, 1962

1	150	482
2	75	
3	50	
4-5	25	
6-10	20	
11-17	15	
18-20	10	
21-30	8	
31-40	5	
41-60	4	
61-79	3	
80-107	2	

Doc Frankenstein
BURLYMAN, 2004

1	7
1/Darrow	10
2	4
2/Sketch	5
3	4
3/Variant	5

Doc Savage
MARVEL, 1972

1	20	77
2	5	
3-8	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Doc Savage (Mag)		
MARVEL, 1975		
1	6	36
2-5	4	
6-8	3	

Doctor Solar, Man of the Atom
GOLD KEY, 1962

1	150
2	80
3	50
4	60
5	30
6-10	25
11-14	16
15	20
16-20	16
21-27	12
28-31	4

Doctor Strange
MARVEL, 1968

169	75 ▽	258
170	30	114
171	30	118
172	27	100
173	27	109
174	20	69
175	35	138
176	27 △	142
177	27	
178	27	92
179	27	112
180	27	122
181	27	99
182	27	
183	27	110

Doctor Strange
MARVEL, 1974

1	25 △	82
2	18	77
3	10	55
4	10	42
5	8	31
6	8	26
7	7	30
8	4	17
9	4	
10	4	31
11	4	24

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
12-13	4	
13/30¢	20	
14	3	
14/30¢	20	
15	3	
15/30¢	20	
16	3	
16/30¢	20	
17	3	
17/30¢	20	
18-23	3	
23/35¢	15	
24	3	
24/35¢	15	
25	3	
25/35¢	15	
26-81	2	
Ann 1	6	27
Special 1	3	

Doctor Strange
MARVEL, 1999

1-4	3

Doctor Strange: Sorcerer Supreme
MARVEL, 1988

1	3
2-14	2
15	3
16-49	2
50	3
51-74	2
75	3
75/Holo-grafix	4
76-90	2
Ann 1	3
Ann 2	2
Ann 3-4	3
Ashcan 1	1

Donald Duck
DELL, 1952

26	300
27-29	100
30-44	65
45	125
➥Barks art	
46	175
➥Barks "Secret"	
47-51	65
52	150
➥Barks "Lost"	
53	65

CGC Auction Highlights

The way of *All-Flash*

5.0
All-Flash
QUARTERLY
1
A COMPLETE 68 PAGE ISSUE CONTAINING ALL NEW YET BEFORE PUBLISHED EPISODES OF THE FASTEST MAN ALIVE!

Heritage Comic Auction's mid-October Signature Auction heavily populated this month's *CGC Auction Highlights* with many of the top sellers of the month. Included in that list was a copy of *All-Flash* #1 (Sum 41), the first issue of the quarterly series that featured nothing but adventures of DC's first fastest man alive. The copy, CGC-graded 5.0 (Very Good/Fine) with white pages, sold for $2,100 Oct. 14, before Heritage's 15% buyers' premium was added.

Only two copies have been graded 5.0 to date by CGC with 22 copies graded higher.

More notable auction results from October:

ISSUE	CGC GRADE	PRICE
3-D Dolly #1	9.6	$1,000
Action Comics #6	5.0	$3,000
Action Comics #17	5.0	$1,100
Action Comics #24	6.5	$900
Action Comics #84	9.0	$950
Adventure Comics #72	4.0	$1,000
Adventure Comics #74	9.4	$3,750
Adventure Comics #92	9.0	$750
Adventure Comics #93	9.0	$700
Adventure Comics #100	9.4	$2,200
Adventure Comics #105	9.4	$1,600
Air Fighters Comics #3	8.0	$850
Air Fighters Comics #6	9.0	$1,000
All Winners Comics #2	5.5	$1,700
All Winners Comics #7	6.5	$1,000
All Winners Comics #8	8.0	$2,600
All-American Comics #17	5.5	$3,050
All-American Comics #19	4.0	$2,200
All-Flash #1	5.0	$2,100
All-Flash #12	9.4	$3,000
All-Flash #19	9.4	$2,400
All-Flash #23	9.4	$1,800
All-Flash #25	9.4	$1,900
All-Flash #26	9.6	$2,000
All-Star Comics #3	1.5	$1,950
All-Star Comics #4	9.2	$7,500
All-Star Comics #5	8.5	$2,600
All-Star Comics #7	9.0	$2,400
All-Star Comics #8	7.5	$15,500
All-Star Comics #9	7.5	$1,000
All-Star Comics #9	5.5	$14,000
All-Star Comics #10	8.0	$1,105
All-Star Comics #11	9.2	$2,805
All-Star Comics #12	9.0	$2,400
All-Star Comics #14	8.0	$1,000
All-Star Comics #15	8.5	$1,500
All-Star Comics #18	9.0	$2,200
All-Star Comics #30	9.4	$2,400
All-Star Comics #35	9.0	$950
All-Star Comics #38	9.4	$4,000
All-Star Comics #43	9.0	$1,800
Amazing Fantasy #15	8.5	$4,950
Amazing Fantasy #15	8.5	$4,764
Amazing Fantasy #15	7.0	$11,083
Amazing Fantasy #15	4.5	$4,005
Amazing Fantasy #15	3.0	$2,255
Amazing Fantasy #15	1.0	$978

ISSUE	CGC GRADE	PRICE
Amazing Spider-Man #1	6.5	$5,399
Amazing Spider-Man #1	6.5	$5,100
Amazing Spider-Man #1	5.5	$2,510
Amazing Spider-Man #1	5.0	$3,001
Amazing Spider-Man #1	3.0	$1,456
Amazing Spider-Man #1	3.0	$1,400
Amazing Spider-Man #1	2.0	$1,000
Amazing Spider-Man #2	8.5	$3,000
Amazing Spider-Man #2	7.0	$1,200
Amazing Spider-Man #2	6.0	$896
Amazing Spider-Man #3	7.0	$1,012
Amazing Spider-Man #4	9.2	$4,000
Amazing Spider-Man #4	8.5	$1,920
Amazing Spider-Man #6	9.0	$1,800
Amazing Spider-Man #6	8.5	$1,435
Amazing Spider-Man #6	7.5	$800
Amazing Spider-Man #7	9.0	$1,300
Amazing Spider-Man #8	9.6	$7,000
Amazing Spider-Man #8	9.4	$2,800
Amazing Spider-Man #8	9.2	$1,500
Amazing Spider-Man #9	9.6	$9,000
Amazing Spider-Man #9	9.4	$2,001
Amazing Spider-Man #9	9.2	$1,600
Amazing Spider-Man #10	9.4	$3,600
Amazing Spider-Man #10	9.0	$900
Amazing Spider-Man #12	9.4	$2,800
Amazing Spider-Man #12	9.0	$989
Amazing Spider-Man #13	9.0	$1,200
Amazing Spider-Man #14	9.0	$1,950
Amazing Spider-Man #14	7.5	$788
Amazing Spider-Man #16	9.0	$1,225
Amazing Spider-Man #18	9.6	$4,000
Amazing Spider-Man #23	9.2	$965
Amazing Spider-Man #29	9.4	$810
Amazing Spider-Man #33	9.6	$743
Amazing Spider-Man #34	9.4	$770
Amazing Spider-Man #42	9.6	$1,397
Amazing Spider-Man #45	9.6	$987
Amazing Spider-Man #50	9.4	$3,250
Amazing Spider-Man #57	9.6	$789
Amazing Spider-Man #69	9.6	$866
Amazing Spider-Man #69	9.6	$830
Amazing Spider-Man #100	9.6	$950
Amazing Spider-Man #100	9.6	$800
Amazing Spider-Man #120	9.8	$1,033
Amazing Spider-Man #125	9.8	$1,033
Amazing Spider-Man #129	9.4	$900
Amazing Spider-Man #129	9.4	$857
Amazing Spider-Man #136	9.6	$710
Amazing Spider-Man #300	9.8	$700
Amaz. Spider-Man Ann. #1	8.0	$794

1st Diane Meade — 1st Prof. Ivo — Batwoman appears

	236 OCT 56	237 NOV 56	238 DEC 56	239 JAN 57	240 FEB 57	241 MAR 57	242 APR 57	243 MAY 57	244 JUN 57	245 JUL 57	246 AUG 57	247 SEP 57	248 OCT 57	249 NOV 57	250 DEC 57
NM Price	$350	$300	$300	$300	$300	$250	$250	$250	$250	$250	$250	$250	$250	$250	$250

PRICE GUIDE KEY: CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
◭ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Green Arrow #54

In *Teen Titans* #21-23, Doctor Light captured Green Arrow and held him captive, using The Emerald Archer to bait the teen-age super-group. Now, Ollie Queen is out for a little revenge and, with help from Black Lightning, searches for Doctor Light using a computer tracking device that Lightning berates as being outdated. Meanwhile, Light confronts scientist Kimiyo Hoshi, the female Doctor Light who made her first appearance in *Crisis on Infinite Earths* #4 and now works for the late Ted "Blue Beetle" Kord's company.

DC
WRITER:
JUDD WINICK
ARTIST:
TOM FOWLER
Color • 32 Pgs.
$2.50

Obviously, this issue is a must-have for DC fans clamoring for anything and everything that has to do with *Identity Crisis*, *Infinite Crisis*, and whatever other crises they can get their hands on. And it's actually a sound purchase for anyone looking for an action-packed super-hero yarn with nice art, good coloring (the nighttime setting works well with the light-powered characters), and a bang-up cliffhanger ending.

Green Arrow diehards may be disappointed that Queen never fires a single arrow (or even pulls one out of his quiver).

★★★ **— Brett Weiss**

www.dccomics.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Donald Duck		
CONTINUED		
54	125	
➥Barks Forbid. Valley		
55-58	50	
59-60	125	
➥Barks "Ants"		
61-67	40	
68	100	
➥Barks art		
69-70	40	
71-74	30	
75	30	138
76-84	30	
85-86	25	
87	25	102
88-120	25	
121-135	20	
136-150	15	
151-190	10	
191-210	5	
211-216	3	
217	5	
218-219	10	
220	15	
221	30	
222	175	
223-224	30	
225-228	15	
229-240	8	
241-245	15	
246	17	
247-249	5	
250	8	
251-260	4	
261-279	3	
280-285	2	
286	3	
287-307	2	
Doom Patrol		
DC, 1964		
86	135	484
87	70	
88	50	
89	50	152
90	50	
91-98	40	
99	60	
100	75	
101	25	
102	25	100
103-105	25	
106	25	108
107-108	25	
109	25	117
110	25	
111	25	121
112-113	25	
114	25	125
115-120	25	
121	45	
➥Doom Patrol dies		
122-124	2	
Doom Patrol		
DC, 1987		
1	3	
2	2	
3	2	17
4-18	2	
19	3	
20-49	2	
50	3	
51-56	2	
57	3	
58-87	2	
Ann 1	1	
Ann 2	4	
Doorway to Nightmare		
DC, 1978		
1	7	23
2-5	3	
Dracula Lives!		
MARVEL, 1973		
1	50	275
2-3	30	
4	25	40
5	25	76
6	25	
7-9	20	
10	30	
11-13	25	
Ann 1	27	99
Dudley Do-Right		
CHARLTON, 1970		
1	45	155
2	18	
3	12	
4-7	10	
Dynamic Classics		
DC, 1978		
1	3	18
Dynamo		
TOWER, 1966		
1	35	
2-3	25	
4	25	163
Dynomutt		
MARVEL, 1977		
1	10	54
2	5	
3-6	3	
Earth Man on Venus		
AVON, 1951		
1	875	
Eerie		
WARREN, 1965		
1	175	
2	100	379
3	35	157
4	30	
5	30	81
6	30	110
7	28	109
8-9	28	
10	28	59
11-13	18	
14	18 ▽	52
15	18 △	34
16	18	
17	60	
➥Scarce		
18	18	
19	18	136
20	18	
21	18	44
22-26	18	
27	18	67
28	18	39
29-35	18	
36	18	47
37-39	18	
40	6	
41-59	12	
60	12	70
61-62	10	
63	10	66
64-67	10	
68	10	53
69-70	10	
71	9	
72	9	83
73	9	50
74-76	9	
77	9	43
78	9	82
79	9	43
80	9	
81	70	
➥Frazetta cover		
82	9	46
83	9	
84	9	33
85	9	17
86-95	9	
96	9	34
97-99	9	
100	9	50
101-106	8	
107	8	26
108	8	16
109-139	8	
YB 1970	36	153
YB 1971	25	30
YB 1972	18	
80 Page Giant Magazine		
DC, 1964		
1	295	1184
2	150	
3-6	125	
7	150	
8	265	1133
➥Secret Origins		
9-10	125	
11	125	512
12	80	330
13-15	80	
Elektra		
MARVEL, 1995		
1	4	17
2-4	3	
Elektra		
MARVEL, 1996		
-1	2	
CGC 9.8 avg		28
1	4	16
1/A	3	12
2	3	
3	3	44
CGC 9.8 avg		147
4-19	2	
Elektra		
MARVEL, 2001		
1	4	
2-3	3	
3/Nude	15	41
4-35	3	
Book 1	0	
Book 4	18	
Elektra: Assassin		
MARVEL, 1986		
1	3	7
➥Miller, Sienkiewicz series		
2-8	3	
Elseworlds 80-Page Giant		
DC, 1999		
1	110	158
Elsinore		
ALIAS, 2005		
1-3	3	
Eternals		
MARVEL, 1976		
1	10	36
1/30¢	25	94
2	5	
2/30¢	20	
3-5	3	
6-12	2	
12/35¢	15	
13	2	
13/35¢	15	
14	2	
14/35¢	15	
15	2	
15/35¢	15	
16	2	
16/35¢	15	
17-19	2	
Ann 1	3 △	29
Eternal Warrior		
VALIANT, 1992		
1	4	11
1/GoldEmboss	35	
1/Gold	20	42
2	3	
3	2	
4	5	
5-7	2	
8	3	
9-21	1	
22	2	
23-25	1	
26	4	
27	1	
27/VVSS	125	
28-29	1	
30-40	2	
41-45	3	
46-49	4	
50	7	
Special 1	4	
Yb 1-2	5	
Evil Ernie		
ETERNITY, 1991		
1	12	150
1/Ltd	6	
2	5	
3-5	4	
Ewoks		
MARVEL, 1985		
1	3	
2-8	2	
9	2	15
10-14	2	
Excalibur		
MARVEL, 1988		
-1	2	
1	3	11
CGC 9.8 avg		27

RetroView: Captain Atom

Reviewed by Brent Frankenhoff

Going into 1990, fans who had followed *Captain Atom* faithfully since the series' beginning may have felt ripped off by the constant rehashing of The Captain's origins and subplots.

It was a lackluster year for the series, with too many dangling threads left unresolved, although at least one major plot element was taken care of. Many issues had the feeling of the creators' marking time, a feeling that would continue into the series' final issues, which will be Retroviewed next month.

Captain Atom ™ DC Comics

COST TO OWN THE ORIGINALS IN NM: $11

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions.

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.

△ #259

Detective Comics™

Super-villainy returns

The late 1950s at DC had a preponderance of science-fiction-based tales, probably because of the Comics Code. While Batman faced more than his fair share of monsters from outer space, at least a few regular villains, including Calendar Man and Dr. Double X, popped up as well.

Image © 1958 DC

Bat-Hound story

1st Whirly Bats

1st Calendar Man

NM Price	251 JAN 58	252 FEB 58	253 MAR 58	254 APR 58	255 MAY 58	256 JUN 58	257 JUL 58	258 AUG 58	259 SEP 58	260 OCT 58
	$250	$250	$250	$250	$250	$250	$250	$250	$250	$250

THE BOTTOM LINE

Captain Atom #36 ★★

© DC Comics

DC
Dec 1989 • 21 pp.
Writers: Cary Bates, Greg Weisman
Pencils: Rafael Kayanan
Inks: Romeo Tanghal
Cover: Pat Broderick

"The Secret Origin of Everyone"

Silver Shield reveals its origins, origins that tie into nearly everyone else's story.

Did you ever notice how alien intelligences are either innocent babes in the woods or malevolent conquerors bent on world domination and/or destruction?

Well, this time around, it's the innocent babe variety, and, while it could be used to great effect, instead Cary Bates and Greg Weisman go the other way and make the innocent into a simpleton, unable to grasp many familiar concepts. Sigh. Been there, read that, and in much better form in Marvel's *Secret Wars II.*

No CGC copies **Then $1 NOW $1**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
2-49	2	
50	3	
51-70	2	
71	4	
➥Hologram cover		
72-75	2	
75/Variant	4	
76-81	2	
82	3	
82/Variant	4	
83-99	2	
100	3	
101-124	2	
125	3	
Ann 1	4	
Ann 2	3	

Excalibur: The Sword Is Drawn
MARVEL, 1987

1	4	

Exiles
MARVEL, 2001

1	4	15
2-24	2	
25-59	3	
60	5	
➥Age of Apoc.		
61	4	
➥Age of Apoc.		
62-71	3	
Book 7	20	

Fables
DC, 2002

1	4	
CGC 9.8 avg		50
2-6	3	
6/Retailer ed.	15	61
7-42	3	

Famous First Edition
DC, 1974

F-4	15	
➥Whiz #2		
F-5	13	
➥Batman #1		
F-6	10	
➥W. Woman #1		
F-7	12	
➥All-Star #3		
F-8	9	
➥Flash #1		
C-26	10	
➥Action #1		
C-28	9	
➥Detective #27		
C-30	10	
➥Sensation #1		
C-61	9	
➥Superman #1		

Famous Funnies
FAMOUS FUNNIES, 1934

1	16400	
2	3850	
3	4200	
4	1450	
5	1100	
6-10	825	
11-12	665	
13-17	415	
18	625	
19-20	415	
21-22	365	
23-30	350	
31-38	235	
39-40	215	
41-50	180	
51-60	165	
61-70	145	
71-80	100	
81	85	
82	105	
83-90	85	
91-99	70	
100	75	
101-106	60	
107	60	182
108	60	130
109-110	60	
111-130	50	
131-142	38	
143	38	104
144-147	38	
148	38	79
149-150	38	
151-190	28	
191-208	25	
209	550	
➥Frazetta art		
210	550	2213
➥Frazetta art		
211-216	550	
➥Frazetta art		
217-218	25	

Fantastic Four
MARVEL, 1961

1	20000	
➥1st Fantastic Four		
1/Golden	70	306
2	4500	
➥1st Skrulls		
3	3000	
4	3500	
5	5000	
➥1st Dr. Doom		
6	2000	
7	1250	
8	1200	
9-10	1150	
11	1000	
12	2700	
➥Thing vs. Hulk		
13	600	
14	500	
15	500	3271
16-19	500	
20	500	2301
21	450	
22-23	250	
24	240	892
25	550	2005
➥Avengers app.		
26	550	2475
➥Avengers app.		
27	300	
28	500	
➥X-Men app.		
29-31	260	
32	250	968
33	250	
34	250	1098
35	165	515
36-37	165	
38	165	595
39-40	165	
41	110	399
42	110	
43	110	652
44	85	305
45	325	1206
➥1st Inhumans		
46	140 ▽	500
47	100	359
48	460 ▽	1621
➥1st Silver Surfer		
49	350	1363
50	400	
51	150	
52	300	1088
➥1st Black Panther		
53	140 ▽	495
54	105	376
55	210	763
➥Thing vs. Surfer		
56	100 △	386
57	115	419
58	90	307

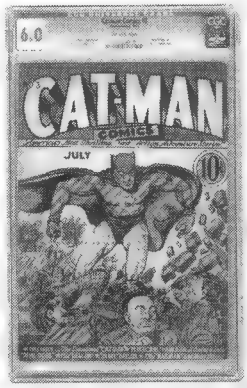
CGC Auction Highlights

A Cat-Man of a different color

He's not the Cat-Man of DC's recently completed *Villains United*, but the Golden Age adventures of Holyoke's Cat-Man have attracted collector interest for years.

In Heritage's Oct. 15 session of its Signature Auction, a copy of *Cat-Man Comics* #3 (Jul 41), CGC-graded 6.0 (Fine) with off-white pages, sold for $750 prior to Heritage's 15% buyers' premium.

Part of a collection of comics consigned by the daughter of an airplane aficionado, the issue is one of the highest graded to date in CGC's census with only two copies graded higher and this being the only 6.0 example.



More notable auction results from October:

ISSUE	CGC GRADE	PRICE
Aquaman #3	9.6	$850
Avengers #1	9.0	$5,466
Avengers #1	7.5	$1,945
Avengers #1	6.5	$863
Avengers #1	6.0	$726
Avengers #3	9.6	$3,828
Avengers #4	9.2	$2,000
Avengers #4	7.0	$800
Avengers #8	9.4	$1,200
Avengers #11	9.4	$1,050
Avengers #93	9.6	$1,126
Batman #2	5.0	$2,100
Batman #2	3.5	$1,400
Batman #3	7.5	$3,042
Batman #3	6.0	$1,600
Batman #4	6.0	$1,405
Batman #4	5.5	$1,300
Batman #5	4.0	$712
Batman #6	8.0	$2,850
Batman #6	8.0	$2,226
Batman #7	8.0	$2,600
Batman #7	7.0	$1,650
Batman #9	8.0	$1,800
Batman #10	8.0	$2,200
Batman #11	8.5	$6,000
Batman #11	4.0	$850
Batman #12	8.0	$1,900
Batman #12	6.5	$701
Batman #15	7.0	$800
Batman #18	6.5	$950
Batman #22	8.5	$800
Batman #24	8.0	$800
Batman #28	9.0	$1,100
Batman #29	9.0	$960
Batman #41	9.2	$880
Batman #232	9.8	$3,000
Batman (RRP) #608	9.8	$2,651
Batman (RRP) #608	9.8	$2,100
Batman (RRP) #608	9.6	$810
Blue Bolt #1	8.0	$1,300
Boy Commandos #3	9.4	$1,000
Brave and the Bold #28	9.2	$1,725
Brave and the Bold #28	6.5	$1,500
Captain America #62	7.5	$787
Captain America Comics #5	8.0	$3,900
Captain America Comics #9	3.0	$700
Captain America Comics #61	6.0	$900

ISSUE	CGC GRADE	PRICE
Captain Marvel #1	9.8	$1,008
Captain Marvel Advs. #2	5.5	$1,300
Captain Marvel Advs. #6	7.5	$1,527
Captain Marvel Advs. #46	9.6	$800
Captain Marvel Jr. #53	9.6	$1,525
Captain Midnight #6	9.4	$1,105
Cat-Man Comics #3	6.0	$750
Cerebus the Aardvark #1	9.0	$1,750
Cerebus the Aardvark #1	9.0	$1,575
Cerebus the Aardvark #1	8.5	$1,025
Comic Cavalcade #1	5.5	$1,400
Comic Cavalcade #8	9.0	$950
Conan the Barbarian #1	9.4	$700
Conan the Barbarian #1	9.4	$700
Conan the Barbarian #3	9.6	$900
Congo Bill #1	7.5	$1,080
Congo Bill #2	8.0	$900
Congo Bill #7	8.0	$900
Crypt of Terror #17	9.0	$3,188
Crypt of Terror #19	9.4	$2,200
Daredevil #1	8.5	$2,273
Daredevil #1	8.5	$2,180
Daredevil #1	8.0	$1,617
Daredevil #1	8.0	$1,594
Daredevil #1	8.0	$1,500
Daredevil #1	7.0	$932
Daredevil #7	9.0	$1,245
Daredevil #15	9.6	$829
Daredevil #158	9.8	$1,000
Daredevil #168	9.8	$1,725
Daredevil Annual #1	9.8	$850
Daredevil Comics #13	9.0	$720
Detective Comics #15	5.5	$1,300
Detective Comics #41	4.0	$850
Detective Comics #48	9.0	$4,550
Detective Comics #65	7.0	$950
Detective Comics #74	9.2	$1,800
Detective Comics #89	9.4	$2,550
Detective Comics #100	8.0	$803
Detective Comics #113	9.4	$1,826
Detective Comics #120	8.5	$1,500
Detective Comics #140	4.5	$899
Dracula Lives #11	9.8	$700
Eerie #17	9.2	$1,775

1st Dr. Double X — Fights Joker — 1st Bat-Mite — Martian Manhunter's origin — Martian Manhunter reveals ID

	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275
	NOV 58	DEC 58	JAN 59	FEB 59	MAR 59	APR 59	MAY 59	JUN 59	JUL 59	AUG 59	SEP 59	OCT 59	NOV 59	DEC 59	JAN 60
NM Price	$200	$200	$200	$200	$325	$200	$250	$200	$200	$200	$200	$175	$200	$150	$150

PRICE GUIDE KEY:
OTHER GRADES
Unslabbed (loose) Very Fine/Near Mint is **5/6** (83%) of the unslabbed NM price above
Fine (F) is **1/3** (33%) of NM
Very Good (VG) is **1/5** (20%) of NM
Very Fine (VF) is **2/3** (67%) of NM
Good (G) is **1/8** (12.5%) of NM

Hatter M #1

Hatter M begins with Madigan exploding through a puddle on the Champs Elysee in 1859 looking for Alyss on the orders from his Queen.

IMAGE
WRITERS:
FRANK BEDDOR, LIZ CAVALIER
ARTIST:
BEN TEMPLESMITH
COLOR • 40 PGS.
$3.99

The citizenry of Paris don't quite know how to react to him. Who is the Queen? Why does she need a bodyguard? Who is Alyss? How can he leave a trail of dead Parisiennes behind so quickly?

Madigan loses his enchanted hat and encounters a dark magician presiding over a Feast of the Dead in the catacombs of Paris who must have the hat at any cost.

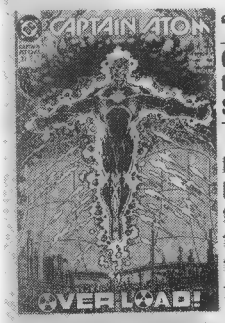
The team of writers Frank Beddor and Liz Cavalier and artist Ben Templesmith do a marvelous job of creating a mid-19th century myth.

Full of the dark mood and atmosphere that make Jack the Ripper (and *The Victorian*) tales popular, *Hatter M* is a compelling beginning to a moody masterpiece.

★★★ **— Tim Lasiuta**

www.imagecomics.com

RETROVIEW
Captain Atom #37 ★★★



DC
Jan 1990 • 22 pp.
Writers: Cary Bates, Greg Weisman
Pencils: Rafael Kayanan
Inks: Romeo Tanghal
Cover: Pat Broderick

"Lost Time"

Captain Atom loses a day of time after an encounter with The Atomic Skull.

A story that feels like a fill-in issue brings new readers up to speed quickly on how absorbing radiation can affect Captain Atom's interaction with time. Namely, if he absorbs too much too quickly, he is shunted forward in time.

The Atomic Skull is a well-chosen foe for Captain Atom. In dealing with this latest threat, and realizing how much his super-heroing is affecting his relationships with his family and friends, Captain Atom continues to grow as a character.

© DC Comics

Best CGC copy 9.8 **Then $1 NOW $1**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Fantastic Four CONTINUED		
59	60 ▽	222
60	65	236
61	70	258
62	70	237
63	70	251
64	60	197
65	55	214
66	115	424
➥1st Warlock		
67	105	394
68	60	223
69	60	209
70	55	218
71	45	164
72	100	349
➥Silver Surfer app.		
73	80	284
74	85 ▽	307
75	55	209
76	45 ▽	151
77	50	200
78	35 △	122
79	50	177
80	40	147
81	40	161
82	40	144
83	40	135
84	40	152
85	40	143
86	50	182
87	40	134
88	35	136
89	35	138
90	30	118
91	30	135
92	30	109
93	30	129
94	40	125
95	30 ▽	122
96	30	118
97	25	95
98	25	91
99	30	109
100	70 ▽	262
101	30	142
102	30	122
103	30	
104	30	137
105	30	124
106	22 ▽	79
107	30	123
108	22	77
109	20	76
110	20	62
111	20 ▽	76
112	175 ▽	645
➥Thing vs. Hulk		
113	25	97
114	27	91
115	25	96
116	65 ▽	210
➥52 pages		
117	15	
118	15 ▽	59
119	15 ▽	58
120	15	101
121	30 △	111
➥Galactus app.		
122	45 ▽	160
123	27 ▽	107
124	20	66
125	20 ▲	62
126	30	100
127	35	119
128	30	98
129	25	95
130	15	69
131	15	49
132	15	63
133	12 △	52
134	12	52
135	12	51
136	12	52
137	12	61
138	12	58
139	12	42
140	12	47
141	12	44
142	12	67
143	12	29
144	12	36
145	12	52
146	10	38
147	15	64
148	10	36
149	10	38
150	10	46
151	10	27
152	10	35
153	10 ▽	41
154	10	34
155	15	66
156	12	47
157	12 △	43
158	12	39
159	10	35
160	10	36
161	10	38
162	10	37
163	10	40
164	9	32
165	7	24
166	10 ▲	46
167	15 ▽	63
168	10	41
169	10	46
169/30¢	20	
170	10	42
170/30¢	20	
171	6	
171/30¢	20	
172	6	30
172/30¢	20	
173	6	31
173/30¢	20	
174	6	33
175	6	30
176	6	27
177	6	28
178	6	31
179	6	30
180	6	20
181	6	24
182	6	28
183	6	21
183/35¢	15	
184	6	21
184/35¢	15	
185	5	19
185/35¢	15	
186	5	19
186/35¢	15	
187	5	
187/35¢	15	
188	5	26
189	5	26
190	5	27
191	5	21
192	5	19
193	5	35
194	5	18
195	5	19
196	5	
197	5	17
198	5	33
199	5	
200	5 ▽	31
201	4	
202	4	16
203	4	17
204	4	
205	4	19
206	4	
207	4	23
208	4	23
209	4	19
210	4	20
211-212	4	
213	4	17
214	4	
215	4	18
216-226	4	
227	4	13
228-231	4	
232	4 △	13
CGC 9.8 avg		34
➥Byrne script/Art begins		
233-235	4	
236	4	18
237	4	
238	4	18
239	4	
240	3	15
241-243	3	
244	3	18
245	3	
246	3	18
247	3	21
248	3	11
249	4	
CGC 9.8 avg		25
250	5	18
CGC 9.8 avg		34
251	4	
CGC 9.8 avg		24
252-255	3	
256	4	15
CGC 9.8 avg		32
257-259	3	
260	5	
261	4	
CGC 9.8 avg		25
262-268	3	
269	4	
CGC 9.8 avg		24
270	3	
CGC 9.8 avg		27
271	4	
CGC 9.8 avg		27
272	5	
273-277	3	
278	3	15
279-285	3	
286	3	32
287-295	2	
296	3	
297-299	2	
300	3	
CGC 9.8 avg		25
301-318	2	
319	3	
320-346	2	
347	3	12
348	3	18
349-350	3	
351-357	2	
358	3	
359-370	2	
371	3	
CGC 9.8 avg		25
372-374	1	
375	3	
376-378	1	
379-380	2	
381	3	
382	2	
383-387	1	
387/Variant	3	
388-394	2	
394/Collector's	3	
395-398	2	
398/Variant	3	
399	2	
399/Variant	3	
400	4	
401-415	2	
416	4	
500	4	16
CGC 9.8 avg		35
500/Collector's	4	
501	2	
502	5	
503-508	3	
509	2	
510-513	3	
514-516	2	
517-526	3	
527	7	13
➥Straczynski starts		
527/Variant	4	
527/DirCut	5	
527/Conv	7	
528-531	3	
Ann 1	900	3939
Ann 2	500	2014
Ann 3	175	
Ann 4	90 ▽	380
Ann 5	60	239
Ann 6	40	250
Ann 7	18	
Ann 8	18	74
Ann 9	10	
Ann 10	8	
Ann 11	6	36
Ann 12	5	18
Ann 13	5	18
Ann 14	5	
Ann 15-27	3	
Special 1	2	
Ashcan 1	1	

Fantastic Four
MARVEL, 1996

1	4	16
1/Variant	3	
1/Gold	4	
2-11	2	
12	3	
13	2	

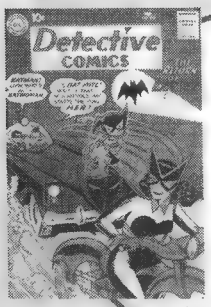
Fantastic Four
MARVEL, 1998

1	3	8
1/A	4	34

CBG PRICE GUIDE FAQ

Commonly-used abbreviations in the *CBG* price guide include:

Conv: Convention issue.
DF: Dynamic Forces officially licensed autographed comic.
Golden: Golden Record.
VVSS: Valiant Validated Signature Series; comics autographed on the cover by the creators and packaged with a certificate of authenticity.



△ #276

Detective COMICS™

An annoying imp

Superman had Mr. Mxyzptlk (or, in the Golden Age, Mr. Mxyztplk). Barry "Flash" Allen had Mopee. And Batman and Robin had (sigh) Bat-Mite. The helpful imp from another dimension only wanted to help his heroes, but his bungling plunged them into more messes.

image © 1960 DC

Bat-Mite, Batwoman appear

Batwoman appears

	276	277	278	279	280	281	282	283	284	285
	FEB 60	MAR 60	APR 60	MAY 60	JUN 60	JUL 60	AUG 60	SEP 60	OCT 60	NOV 60
NM Price	$150	$150	$150	$150	$150	$125	$125	$125	$125	$125

THE BOTTOM LINE

Captain Atom #38 ★★★

© DC Comics

"Haunted"

Captain Atom must stop The Black Racer from claiming another life with the help of The Red Tornado.

DC kept reminding readers about its various elementals (Swamp Thing, Firestorm, and Red Tornado) by having them pop up in other titles throughout the late '80s and early '90s. For longtime readers, it was unnecessary, since they either already knew about the characters or didn't really care.

However, this story shows The Red Tornado's humanity in a new way, with a clever utilization of his powers.

Captain Atom is almost a supporting character in his own title this issue, and that's OK for once.

DC
Feb 1990 • 22 pp.
Writers: Cary Bates, Greg Weisman
Pencils: Rafael Kayanan
Inks: Romeo Tanghal
Cover: Pat Broderick

No CGC copies

Then $1 NOW $1

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
2-5	3	
6-24	2	
25	3	
26-34	2	
35	3	
36-49	2	
50-51	4	
52	2	
53	3	
54	4	
55-59	2	
60	1	
61-70	2	
Ann 1998	5	
Ann 1999	4	
Ann 2001	3	

Fantastic Four: House of M
MARVEL, 2005

1	5	
1/2nd	4	
2-3	3	

Fantasy Masterpieces
MARVEL, 1966

1	75	278
2	35	
3	30	
4	30 ▽	49
5	30	
6	30	69
7	30	70
8	30	
9	30	111
10	35	38
11	35	56

Fantasy Masterpieces
MARVEL, 1979

1	6	
2	4	
3-10	3	
11-14	2	

Fantasy Quarterly
INDEPENDENT PUB. SYND., 1978

1	55	113

Fathom
ASPEN, 2005

1	5	
1/A cover	4	
1/B cover	5	
2-3	3	

Fathom
IMAGE, 1998

0/DF	15	
0/Conv	10	
0	3	20
CGC 9.8 avg		22
0/A-0/B	0	
½	3	
½/A	4	
1/A	3	24
1/All versions	3	
1/Ltd.	115	
2	3	13
2/Museum	100	
3-8	3	
9	3	20
CGC 9.8 avg		32
9/Holofoil	8	
9/Platinum	7	
9/Aspen	5	
9/Green foil	9	
10	3	
10/DF cert.	5	
11	3	
12	3	25
CGC 9.8 avg		28
12/Variants	5	
12/Gold	8	
13	3	
13/DF cert.	5	
13/DF gold	15	
13/DF blue	15	
14	3	
14/Pittsbrgh	6	

Fathom: Beginnings
ASPEN, 2003

1	3	22
1/Conv	6	

F.B.I.
DELL, 1965

1	60	215

Fear
MARVEL, 1970

1	95	319
2	30	
3	15	48
4	15	61
5	20	72
6-9	15	
10	35 ▲	121
➥Man-Thing starts		
11	18	79
12	12 △	44
13	9	33
14	9	36
15	9	51
16	9	50
17	11	46
18	9 ▽	31
19	25	123
➥1st Howard Duck		
20	18 ▽	78
➥Morbius begins		
21	7	36
22	7	28
23	7	33
24	12	52
➥Blade app.		
25	8	39
26-29	7	
30	9	51
31	7	

Felix the Cat
DELL, 1948

1	315	
2	145	
3	100	
4	85	105
5	85	
6-10	70	
11-20	60	
21-30	85	
31	45	
32-33	75	
34-35	45	
36	75	
37	225	
38-40	75	
41	60	
42-51	55	
52-61	48	
Ann 1	200	
Ann 2	165	

Fight Comics
FICTION HOUSE, 1940

1	3500	
2	1250	
3	650	
4	600	
5	500	
6-10	450	
11-14	425	
15-16	500	

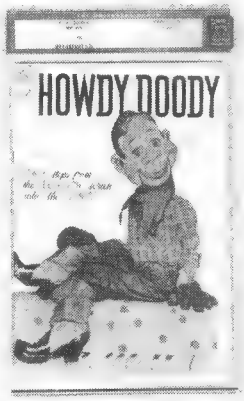
CGC Auction Highlights

Hey, collectors! What time is it?

A Dell File Copy of *Howdy Doody* #1 closed at $3,250 in one of Heritage's Oct. 14 Signature Auction sessions. However, the bid was not high enough to meet Heritage's reserve and the copy went unsold.

The issue, featuring the antics of the TV marionette, is one of only two copies graded 9.4 (Near Mint) by CGC to date, with no copies graded higher. It also had cream to off-white pages.

An additional feature of this issue was its Howdy Doody photo cover.



More notable auction results from October:

ISSUE	CGC GRADE	PRICE
Fantastic Four #1	5.0	$3,550
Fantastic Four #1	5.0	$2,800
Fantastic Four #1	4.0	$2,125
Fantastic Four #2	6.5	$1,276
Fantastic Four #3	8.0	$2,851
Fantastic Four #3	7.0	$1,125
Fantastic Four #9	9.2	$2,859
Fantastic Four #11	8.5	$1,275
Fantastic Four #11	8.5	$707
Fantastic Four #12	8.5	$1,600
Fantastic Four #12	8.0	$2,125
Fantastic Four #15	9.4	$2,480
Fantastic Four #15	9.0	$860
Fantastic Four #16	9.6	$8,000
Fantastic Four #21	9.2	$950
Fantastic Four #25	9.0	$900
Fantastic Four #25	8.5	$785
Fantastic Four #26	9.4	$2,700
Fantastic Four #48	9.6	$2,649
Fantastic Four #48	9.6	$2,000
Fantastic Four #48	9.2	$1,100
Fantastic Four #48	9.2	$952
Fantastic Four Annual #1	9.2	$1,201
Fantastic Four Annual #1	9.0	$907
Fighting Yank #4	9.4	$1,700
Fighting Yank #15	9.4	$800
Flash #105	9.4	$26,000
Flash #105	7.5	$2,100
Flash #105	6.0	$835
Flash #149	9.8	$800
Flash #156	9.6	$1,600
Flash #159	9.8	$900
Flash #165	9.8	$835
Flash #173	9.6	$1,900
Flash Comics #13	9.2	$3,000
Flash Comics #21	9.4	$4,125
Flash Comics #25	9.4	$3,250
Flash Comics #94	9.6	$4,625
Flash Comics #100	8.0	$2,400
Four Color #48	8.0	$788
Four Color #110	9.0	$723
Four Color #159	9.0	$1,413
Four Color #300	9.4	$2,225
Gang Busters #1	9.2	$2,600
Gang Busters #6	9.6	$725
Ghost Rider #1	9.6	$1,575
Ghost Rider (ME) #1	9.2	$950

ISSUE	CGC GRADE	PRICE
Giant-Size X-Men #1	9.8	$12,000
Giant-Size X-Men #1	9.6	$2,375
Giant-Size X-Men #1	9.6	$2,247
Giant-Size X-Men #1	9.4	$1,600
Giant-Size X-Men #1	9.4	$1,378
Giant-Size X-Men #1	9.4	$1,300
Giant-Size X-Men #1	9.4	$1,289
Giant-Size X-Men #1	9.2	$848
Giant-Size X-Men #1	9.2	$832
Giant-Size X-Men #1	9.2	$800
Giant-Size X-Men #1	9.0	$710
Green Lantern #1	7.0	$15,000
Green Lantern #1	7.0	$8,900
Green Lantern #2	9.0	$6,000
Green Lantern #3	7.5	$1,900
Green Lantern #4	7.5	$1,400
Green Lantern #8	9.0	$1,700
Green Lantern #16	9.4	$1,100
Green Lantern #19	9.2	$1,400
Green Lantern #36	9.8	$900
Green Lantern #37	9.8	$950
Green Lantern Vol. 2 #1	7.0	$861
Green Lantern Vol. 2 #86	9.8	$887
Green Lantern Vol. 2 #89	9.8	$895
H.R. Pufnstuf #1	9.8	$950
Haunt of Fear #12	9.6	$1,200
Haunt of Fear #15	9.0	$2,500
Hawkman #1	9.0	$775
Hero for Hire #1	9.6	$1,556
House of Mystery #179	9.4	$1,658
Howdy Doody #1	9.4	$3,250
Human Torch #19	7.5	$845
I Spy #1	9.4	$750
Incredible Hulk #4	7.5	$1,111
Incredible Hulk #5	9.2	$3,300
Incredible Hulk #6	9.4	$9,500
Incredible Hulk #6	9.0	$1,900
Incredible Hulk #6	7.0	$708
Incredible Hulk #102	9.6	$850
Incredible Hulk #122	9.8	$1,625
Incredible Hulk #180	9.6	$1,200
Incredible Hulk #181	9.4	$2,100
Incredible Hulk #181	9.4	$1,900
Incredible Hulk #181	9.0	$915
Incredible Hulk #181	8.5	$760
Incredible Hulk #181	8.0	$900

Fantastic-Fight $

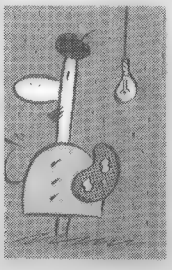
Batwoman appears — Bat-Mite appears — Batwoman appears — Aquaman begins — 1st Clayface II; Goes to 12¢ — Aquaman ends

	286 DEC 60	287 JAN 61	288 FEB 61	289 MAR 61	290 APR 61	291 MAY 61	292 JUN 61	293 JUL 61	294 AUG 61	295 SEP 61	296 OCT 61	297 NOV 61	298 DEC 61	299 JAN 62	300 FEB 62
NM Price	$125	$125	$125	$125	$125	$125	$125	$125	$125	$125	$125	$125	$200	$100	$100

PRICE GUIDE KEY: OTHER CGC GRADES
Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4
CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Hee!

Hee! is full of one-panel gags by Ivan Brunetti. The kind of laughs here are the kind you might get from punting a kitten into oncoming traffic or placing a pair of Groucho glasses on a corpse.



Some of the panels are actually funny, but most come off as outrageous for the sake of being outrageous. (This is companion to a book call *Haw!*)

FANTAGRAPHICS
WRITER:
IVAN BRUNETTI
ARTIST:
BRUNETTI
B/W • 32 Pgs.
$2.50

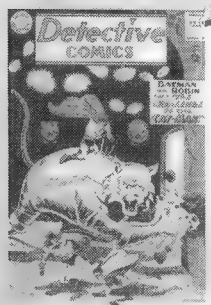
The entire piece felt like someone's college art project. Brunetti would do better to create a website and build up a library before publishing such a tiny comic book.

What is he trying to say? The comic-book industry is small? Thanks for the newsflash. There's little worse than a self-hating fanboy — or someone posing as a self-hating fanboy.

The tiny format, the price, and the acidic tone of the humor compose a turn-off. Those who like their comedy sick and mean-spirited should check out Brunetti's material.

★½ — Tony DiGerolamo

www.fantagraphics.com



△ #311

Detective COMICS™

Bat has his woman, Cat has her man

Turnabout was only fair play in 1963 with the introduction of DC's Cat-Man. Inspired by Catwoman and Batman, big-game hunter Thomas Blake chose a cat theme for his crimes and believed he had nine lives.

image © 1963 DC

THE BOTTOM LINE

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Fight Comics		
CONTINUED		
17-18	425	
19	450	
20-30	350	
31-40	200	
41-49	175	
50	175	530
51-52	125	
53	125	448
54-60	125	
61-86	100	
Fightin' 5		
CHARLTON, 1964		
28	20	
29-30	10	
31-39	9	
40	18	
➥1st Peacemaker		
41	10	
42-49	3	
Fightin' Army		
CHARLTON, 1956		
16	24	
17-20	18	
21-30	15	
31-40	12	
41-50	10	
51-75	8	
76	10	
➥Willy Schultz		
77-100	6	
101-120	5	
121-150	4	
151-169	3	
170	3	16
171-172	3	
Fighting American		
HARVEY, 1966		
1	20	79
Firestorm		
DC, 1978		
1	7	32
2-5	2	
Firestorm		
DC, 2004		
1	5	34
2-5	3	
6	5	
➥Identity Crisis tie		
7-18	3	
Firestorm, The Nuclear Man		
DC, 1987		
65-99	1	
100	3	
Ann 5	1	
1st Issue Special		
DC, 1975		
1	7	27
2	5	19
3-4	4	
5	4	17
6	4	
7	4	20
8	15 △	46
➥Warlord		
9-12	4	
13	5	
Flaming Carrot		
AARDVARK-VANAHEIM, 1984		
1	26	
2	15	
3	12	
4	10	
5-6	8	
7	7	
8-9	5	
10-12	4	
13	3	13
14-15	3	
15/A-16	4	
17-24	3	
25	4	
26-30/A	3	
32	4	
31	3	
Ann 1	5	
Flash		
DC, 1959		
105	6500	
106	2000	
107	1000	
108	850	
109	650	
110	1500	
➥1st Kid Flash		
111	450	
112	600	
➥1st Elong. Man		
113	550	
114	275	
115	350	
116	250	
117	300	
118-120	250	
121-122	200	
123	1500	
➥1st Earth-2		
124-128	150	
129	325	
➥GA Flash app.		
130	150	15
131-136	125	
137	475	
➥GA Flash app.		
138-140	125	
141	150	
142	125	518
143	125	
144	125	381
145	125	390
146-148	100	
149	100	354
150	100	
151	80	292
152	65	232
153	65	
154-156	60	
157	60	204
158	60	
159	75	268
160	90	397
➥Giant-size		
161-164	50	
165	70	261
166	50	
167	50	159
168	95	340
169	70	178
➥Origin of Flash		
170-174	50	
175	175	682
➥Race w/Superman		
176	40	173
177	40	113
178-179	40	
180	50	198
181	35	101
182	35	
183	35	162
184	35	218
185-186	35	
187	40	276
188-189	35	
190	35	142
191	35	
192-193	25	
194	25	174
195	25	
196	40	
197-198	25	
199	25	100
200	25	
201-202	20	
203	20	99
204	20	
205	20	170
206	20	
207-208	17	
209	17	63
210	17	60
211	17	
212	17	53
213	17	101
214	17	219
215	17	153
216	17	68
217	17	
218	17	83
219	17 ▽	72
220	15	
221	15	61
222	15	57
223-226	15	
227	15	49
228	15	35
229	30	109
230	15	
231	15	37
232	30 ▽	101
➥100-page issue		
233-234	10	
235	10	33
236	10	38
237	10	
238-241	7	
242	7	24
243-245	7	
246	7	46
247-251	7	
252	7	29
253-262	7	
263	7	13
264-270	7	
271-273	4	
274	4	20
275	4	29
276-288	4	
289	5	
290-299	3	
300	5	
301-304	3	
305-306	4	
307-349	3	
350	7	20
Ann 1	400	
Flash		
DC, 1987		
0	4	16
1	5	20
2-20	3	
21-49	2	
50	3	
51-78	2	
79	3	
80	2	
80/Variant	3	
81-90	2	
91	4	
92	8	
➥1st Impulse		
93	5	
94-95	3	
96-99	2	
100	3	
100/Variant	4	
101-149	2	
150	3	
151-199	2	
200	4	
201-206	2	
207	6	
CGC 9.8 avg		30
208	5	
CGC 9.8 avg		20
209	4	
CGC 9.8 avg		19
210	3	
CGC 9.8 avg		18
210/2nd	2	
211	4	
212-213	2	
214	6	
➥Identity Crisis tie		
215	5	
➥Identity Crisis tie		
216	6	
➥Identity Crisis tie		
217	5	
➥Identity Crisis tie		
218	4	
219	9	
➥Inf. Crisis tie		
220	6	
221	5	
222-224	4	
1000000	3	
Ann 1	5	
Ann 2-4	2	
Ann 5-7	3	
Ann 8	4	
Ann 9	3	
Ann 10-11	4	
Ann 12	3	
Ann 13	4	
GS 1-2	5	
Special 1	4	
TV 1	4	
Flash Comics		
DC, 1940		
1	70000	
➥1st Flash, Hawkman		
2	8000	
3	5500	
4	4500	
5	3500	
6	5000	
7	4500	
8	3000	
9-10	3250	
11-20	2000	
21	2000	5313
22	1750	3817
23	1750	
24	2000	
25-40	1000	
41-49	900	
50	900	2121
51-61	800	
62	1000	
➥Kubert Hawkman		
63-66	700	
67-69	650	
70	600	2175
71-72	600	
73	600	1713
74	600	
75	600	2125
76	600	
77-79	550	
80	550	1925
81-85	550	
86	2250	
➥1st Black Canary		
87	875	

Batwoman appears

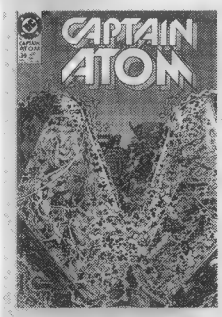
Batwoman appears

Batwoman appears

	301	302	303	304	305	306	307	308	309	310
NM Price	MAR 62 $100	APR 62 $100	MAY 62 $100	JUN 62 $100	JUL 62 $100	AUG 62 $100	SEP 62 $100	OCT 62 $100	NOV 62 $100	DEC 62 $100

RETROVIEW

Captain Atom #39 ★★★½



DC
Mar 1990 • 22 pp.
Writer: Cary Bates, Greg Weisman
Pencils: Rafael Kayanan
Inks: Romeo Tanghal
Cover: Pat Broderick

"Scorecard"

A briefing for The Ghost on Captain Atom and his allies serves a dual purpose.

Cary Bates and Greg Weisman cleverly intersperse the briefing with Captain Atom's activities throughout the issue, quickly giving readers a good idea of who everyone is.

As the series has progressed, Captain Atom has learned subterfuge from his superiors, Eiling and Megala, and puts it to good use here, although, ultimately his decisions will come back to haunt him.

It's never clear if Megala has Cap's best interests or his own at heart when he's plotting and planning.

© DC Comics

No CGC copies

Then $1 NOW $1

Captain Atom #40 ★★★★

© DC Comics

DC
Apr 1990 • 22 pp.
Writers: Cary Bates, Greg Weisman
Pencils: Rafael Kayanan
Inks: Romeo Tanghal
Cover: Uncredited

"(Borrowed) Venom"

The Ghost sends his operatives to capture several of Captain Atom's friends and allies and free Kobra from prison.

It would appear that Cary Bates and Greg Weisman are setting the stage for something big, based on the briefing The Ghost received last issue and the actions in this issue, but, as will become evident, it won't be resolved for a bit.

There's great action with Babylon and Gos fighting The Ghost's operatives and, later, when Cap and crew invade Kobra's headquarters to free their friends. Major Force shows his true colors (albeit off-panel), when he fails to rescue Allard.

No CGC copies

Then $1 NOW $1

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
88-91	900	
92	3000	
➥1st solo Bl. Canary		
93	1000	2413
94-99	1000	
100	2500	
➥Scarce		
101-102	2250	
➥Scarce		
103	2500	
➥Scarce		
104	7000	
➥Flash origin recap		

Flash Gordon
KING, 1966

1	50	92
2	30	
3-7	24	
8	24	41
9-10	32	
11	20	
12	22	
13	18	
14-18	14	
19	10	
20-23	6	
24	5	
25-29	4	
30	8	
30/50¢	4	
31-37	3	

Flintstones
DELL, 1961

1	55	
2	38	
3-5	30	
6-7	24	
8-10	20	
11-20	18	
21-24	15	
25	15	105
26-30	15	
31-40	12	
41-60	9	

Flintstones
CHARLTON, 1970

1	36	133
2	22	
3-5	14	
6-10	9	
11-20	7	
21-30	5	
31-50	4	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Fly Man		
ARCHIE, 1965		
32	32	116
33-34	20	
35	16	64
36-39	16	

Flying A's Range Rider
DELL, 1953

2	60	
3	45	
4-5	40	
6-10	35	
11-17	28	
18	28	36
19-24	28	

Forbidden Tales of Dark Mansion
DC, 1972

5	35	
6	17	64
7	17	
8	12	
9	12	42
10	10	54
11-14	10	
15	15	69

Forever People
DC, 1971

1	35	125
2	20	42
3-5	18	
6	14	
7-8	14	
9	14	65
10	14 △	23
11	14	

Four Color Comics
DELL, 1939

1	7250	
2	1500	
3	750	
4	9000	
5	650	
6	1500	
7	425	
8	750	
9	630	
10	425	
11	385	
12	550	
13	1500	
14-15	400	
16	9800	
17	2000	
18-19	400	
20	300	
21	675	
22-23	325	
24	400	
25	750	

Four Color Comics
DELL, 1942
Selected issues

1	550	
9	9000	
➥1st Donald Duck		
10	800	
16	725	
➥#1 in later series		
27	950	
➥Micky Mouse #1		
29	6200	
➥2nd Donald Duck		
33	775	
➥Bugs Bunny #1		
38	1440	
➥Roy Rogers		
48	925	
➥Porky Pig #2		
49	710	
➥Disney Snow White		
62	2550	
➥Donald Duck		
71	870	
➥3 Caballeros		
74	1100	
➥Little Lulu		
79	1150	
➥Mickey Mouse		
108	1650	
➥Donald Duck		
134	625	
➥Tarzan		
135	240	
147	770	
➥Donald Duck		
148	640	
➥Pogo		
159	800	
➥Donald Duck		
161	475	
➥Tarzan		
178	2875	
➥Donald Duck		
189	800	
➥Donald Duck		
199	775	
➥Donald Duck		
203	675	
➥Donald Duck		
223	930	
➥Donald Duck		
228	260	
238	710	
➥Donald Duck		

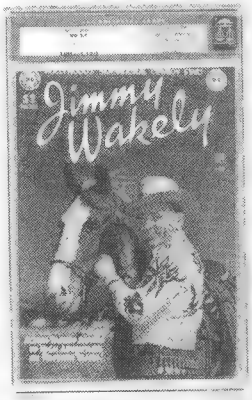
CGC Auction Highlights

A Mile High Western

The highest CGC-graded copy of DC's *Jimmy Wakely* #1 (Oct 49) sold for $1,700 on Oct. 14 in Heritage's Signature Auction. The final price of the Mile High pedigreed copy did not include Heritage's 15% buyers' premium.

Graded 9.4 (Near Mint), the issue, featuring Alex Toth art, is one of only five graded to date by CGC and is far above the next-closest graded copy at 8.0 (Very Fine).

Heritage auctioners advised that most other copies of the issue that they had seen to date were "well-thumbed reading copies."



More notable auction results from October:

ISSUE	CGC GRADE	PRICE
Iron Fist #14	9.8	$1,775
Iron Man #1	9.8	$5,000
Iron Man #1	9.6	$1,423
Iron Man #1	9.6	$1,325
Jimmy Wakely #1	9.4	$1,700
Journey Into Mystery #21	9.2	$818
Journey Into Mystery #83	7.5	$3,800
Journey Into Mystery #83	4.0	$950
Journey Into Mystery #83	3.5	$710
Journey Into Mystery #96	9.6	$2,400
Journey Into Mystery #96	9.4	$1,300
Journey Into Mystery #102	9.4	$750
Journey Into Mystery #113	9.4	$775
Justice League of America #1	9.4	$26,000
Kid Komics #2	7.5	$850
Killers #2	9.0	$750
Mad #2	9.6	$7,000
Mad #2	8.5	$700
Mad #11	9.4	$2,400
Mad #14	9.2	$1,300
Mad #15	9.4	$1,800
Mad #19	9.4	$850
Mad #22	9.2	$1,100
Mad #23	9.4	$950
March of Comics #20	9.0	$3,000
Marvel Comics #1	9.0	$140,000
Marvel Mystery Comics #10	4.5	$720
Marvel Mystery Comics #12	4.0	$850
Marvel Mystery Comics #64	7.5	$745
Marvel Mystery Comics #72	9.2	$1,401
Marvel Spotlight #5	9.4	$1,480
Marvel Spotlight #5	9.2	$760
Marvel Spotlight #5	9.2	$749
Marvel Spotlight #5	9.2	$713
Marvel Super-Heroes #12	9.8	$1,425
Mary Marvel Comics #1	8.5	$800
Master Comics #69	9.8	$1,250
Miss Fury #4	9.2	$1,400
More Fun Comics #50	9.4	$7,000
More Fun Comics #53	3.5	$3,000
Murder Incorporated #4	9.2	$832
Mystic Comics #5	7.5	$1,200
Mystic Comics #5	4.5	$900
Mystic Comics #6	9.0	$3,250
Mystic Comics #8	6.5	$1,200
Mystic Comics #9	8.0	$2,400
Mystic Comics #10	6.5	$1,900
New Book of Comics #1	9.4	$37,500
Nickel Comics #1	5.5	$700
Nickel Comics #4	9.4	$1,120
Panic #9	9.4	$950
Pep Comics #1	3.5	$1,000
Pep Comics #12	7.5	$700
Phantom Lady #15	6.0	$712
Phantom Lady #17	7.5	$4,250
Phantom Lady #17	5.5	$2,577
Phantom Lady #19	6.5	$712
Planet Comics #3	7.5	$1,100
Planet Comics #11	9.0	$1,400
Planet Comics #20	9.0	$880
Powerhouse Pepper #1	8.5	$1,000
Sensation Comics #1	5.5	$6,000
Sensation Comics #2	6.5	$1,175
Shadow Comics #1	5.5	$850
Showcase #4	3.0	$1,795
Showcase #4	2.5	$1,550
Showcase #8	3.0	$787
Showcase #9	4.0	$799
Showcase #38	9.4	$850
Silver Streak Comics #5	9.0	$1,200
Silver Surfer #1	9.6	$2,800
Silver Surfer #2	9.6	$850
Silver Surfer #3	9.6	$1,300
Silver Surfer #4	9.4	$1,700
Silver Surfer #4	9.4	$850
Silver Surfer #5	9.6	$1,400
Silver Surfer #6	9.6	$1,600
Silver Surfer #7	9.6	$1,500
Silver Surfer #8	9.6	$1,400
Silver Surfer #9	9.6	$1,600
Silver Surfer #10	9.6	$1,600
Silver Surfer #11	9.6	$1,600
Silver Surfer #14	9.6	$1,500
Silver Surfer #16	9.6	$1,600
Silver Surfer #17	9.6	$1,600
Silver Surfer #18	9.6	$1,800
Speed Comics #42	9.6	$700
Spider-Man #1	9.6	$1,000

1st Cat-Man | Batwoman appears | Batwoman appears | Bat-Girl appears | Batwoman appears

311	312	313	314	315	316	317	318	319	320	321	322	323	324	325
JAN 63	FEB 63	MAR 63	APR 63	MAY 63	JUN 63	JUL 63	AUG 63	SEP 63	OCT 63	NOV 63	DEC 63	JAN 64	FEB 64	MAR 64
NM Price $125	$100	$100	$100	$100	$100	$100	$100	$100	$100	$100	$100	$100	$100	$100

PRICE GUIDE KEY: CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

House of M #6

The talented Brian Michael Bendis delivers a well-paced story, but, unless you have a degree in Marvel history, you're unlikely to appreciate it. In an epic "the-universe-is-not-what-it's-supposed-to-be" story, the Marvel heroes are trapped in a world they did not create. The Scarlet Witch is the key to change things back to normal. The art is decent but, for Marvel, unimpressive.

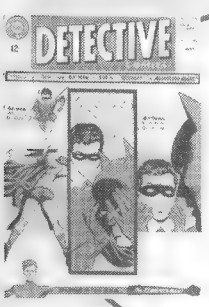
MARVEL
WRITER:
BRIAN MICHAEL BENDIS
ARTIST:
OLIVIER COIPEL
Color • 36 Pgs.
$2.99

Unfortunately, what's "normal" is the problem with the story. The "norm" in the Marvel universe holds no suspense. Characters only die if there's not a valuable trademark involved. After feeding off its own history for so long, the "House of Ideas" has begun to turn into the "House of a Snake eating its own tail." Will this be the beginning of a new continuity at Marvel? Marvel has played the alternate-universe card so many times it already has a series dedicated to it. Fanboys are no longer impressed with alternate timelines, no matter *how* many costumes are designed for Wolverine.

Bendis is a good writer. Why not let the changes have a lasting impact?

★★½ — Tony DiGerolamo

www.marvel.com



△ #327

Detective COMICS™

Updating an icon

In the mid-1960s, Batman and Robin received a makeover, returning to their more traditional detecting roots after years of goofy plots and science-fiction-based stories. The change included putting a yellow oval behind the bat on the chest of Batman's uniform.

Bat symbol changes

Alfred killed

Fights Joker

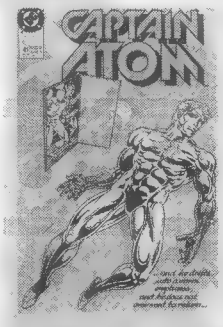
1st Outsider; fights Joker

image © 1964 DC

	326	327	328	329	330	331	332	333	334	335
	APR 64	MAY 64	JUN 64	JUL 64	AUG 64	SEP 64	OCT 64	NOV 64	DEC 64	JAN 65
NM Price	$100	$200	$175	$75	$75	$65	$115	$60	$60	$60

THE BOTTOM LINE

Captain Atom #41 ★★



"Happy Birthday, Old Soul!"

Captain Atom celebrates his 50th birthday by returning to the spiritual realm where he was able to talk to his deceased wife.

OK, so at the end of last issue, we saw The Ghost had three of Captain Atom's best friends held hostage, ready to be executed. Yet this issue begins with Cap getting special birthday wishes from The JLI's liason Catherine. What's up with that?

Only one page is given to the subplot that began two issues ago, not really enough to do more than remind readers that eventually it will return to the forefront. But, for now, it looks as if we're on a journey of death.

DC
May 1990 • 22 pp.
Writer: Cary Bates, Greg Weisman
Pencils: Ken Penders
Inks: Romeo Tanghal
Cover: Rafael Kayanan

© DC Comics

...& CGC copies
Then $1 NOW $1

Four Color Comics (CONTINUED)	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
248	165	
256	485	
➥Donald Duck		
263	435	
275	415	
➥Donald Duck		
282	400	
➥Donald Duck		
285	200	
291	375	
➥Donald Duck		
292	260	
300	375	
➥Donald Duck		
308	335	
➥Donald Duck		
318	335	
➥Donald Duck		
328	335	
➥Donald Duck		
331	155	
341	150	
367	330	
➥Donald Duck		
368	250	
➥Beany & Cecil		
375	260	
➥John Carter of Mars		
378	220	
381	185	
386	1050	
➥Uncle Scrooge		
394	155	
400	165	
408	350	
➥Donald Duck		
414	175	
422	335	
➥Donald Duck		
425	175	
434	200	
437	175	
438	150	
448	165	
456	650	
➥Donald Duck		
479	200	
488	165	
495	515	
➥Donald Duck		
496	300	
➥Green Hornet		
497	180	
535	470	
➥I Love Lucy		
538	165	
559	340	
➥I Love Lucy		
574	165	
596	375	
➥Turok		
617	155	
631	165	
656	200	
➥Turok		
659	45	179
709	225	
➥The Searchers		
721	165	
➥Capt. Kangaroo		
732	150	
735	200	
➥Crusader Rabbit		
790	175	
➥Wings of Eagles		
826	225	
➥Spin and Marty		
878	225	
➥Peanuts		
882	165	
892	200	
➥Maverick		
905	200	
➥Annette		
912	190	
➥Leave It to Beaver		
944	165	
➥Sinbad		
956	180	
➥Ricky Nelson		
969	165	
➥Peanuts		
991	30	123
998	175	
➥Ricky Nelson		
1015	150	
➥Peanuts		
1018	200	
➥Rio Bravo		
1025	225	
➥Disneyland		
1028	225	
➥Rawhide		
1034	35	136
1047	185	
➥Gyro Gearloose		
1048	165	
➥Horse Soldiers		
1066	125	113
➥77 Sunset Strip		
1085	175	
➥Time Machine		
1097	160	284
➥Rawhide		
1109	215	
➥Life of Donald Duck		
1110	295	
➥Bonanza		
1124	85	140
1128	400	
➥Rocky & Friends		
1152	265	
➥Rocky & Friends		
1154	440	
➥Santa Claus Funnies		
1166	235	
➥Rocky & Friends		
1168	95	295
1169	165	
➥Sherlock Holmes		
1173	240	
➥Twilight Zone		
1184	125	
➥Gyro Gearloose		
1202	150	264
➥Rawhide		
1208	225	440
➥Rocky & Friends		
1221	180	
➥Bonanza		
1230	120	
➥Voyage/Bottom Sea		
1231	130	103
➥Danger Man		
1245	150	
➥Sherlock Holmes		
1269	140	286
➥Rawhide		
1286	170	
➥Untouchables		
1288	150	
➥Twilight Zone		
1311	200	
➥Rocky & Friends		

Four Star Spectacular	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
DC, 1976		
1	12	44
2-6	7	

Frankenstein (Monster of...)	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
MARVEL, 1973		
1	40 △	154
2	15	56
3	9 △	49
4	9 ▽	40
5	9	57
6	7	50
7	7	49
8	18 △	85
9	20	73
10	6	
11	5	55
12	5	33
13-14	5	
15	5 ▽	46
16-17	5	
18	5 ▽	26

Fray	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
DARK HORSE, 2001		
1	3	9
2-8	3	

Freedom Fighters	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
DC, 1976		
1	12 ▽	37
2	5	
3	5	19
4-15	4	

Freshmen	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
IMAGE, 2005		
1/Preview	7	
➥Seth Green series		
1/Linsner	4	
1/Migliari	3	
1/Perez.	4	
2-3	3	

Friendly Neighborhood Spider-Man	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
MARVEL, 2005		
1	3	

From Beyond the Unknown	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
DC, 1969		
1	45	
2	20	
3-6	15	
7	12	
8	12	49
9	12	
10	12	37
11	10	42
12	10	41
13-17	10	
18-25	8	

From Hell	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
TUNDRA, 1991		
1	6	
➥Alan Moore series		
2-10	5	
Gull Catcher: 1	7	

Frontline Combat	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
E.C., 1951		
1	535	
2	340	
3	250	
4-5	200	
6-9	150	
10	150	530
11-15	120	

Funny Stuff	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
DC, 1944		
1	550	
2	275	
3-4	150	
5	140	
6-10	100	
11-15	80	
16	80	255
17-20	80	
21	60	
22	100	
23-30	60	
31-40	40	
41-50	32	
51-59	26	
60-70	20	
71-79	16	

Fury of Firestorm	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
DC, 1982		
1	6	9
2-10	2	
11-61	1	
61/A	4	42
62-64	1	
Ann 1-4	2	

Futurama	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
BONGO, 2000		
1	5	28
2-19	3	

Future World Comics	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
GEORGE W DOUGHERTY, 1946		
1	200	
2	160	

Gambit	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
ETERNITY, 1988		
1	4	17

Gambit	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
MARVEL, 1993		
1	3	
CGC 9.8 avg		21
1/Gold	4	
2-4	3	

Gambit	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
MARVEL, 1997		
1-4	3	

Gambit	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
MARVEL, 1998		
1	3	
1/Variants	5	
2-4	3	
5-24	2	
25	3	
Ann '99-'00	4	
GS 1	5	

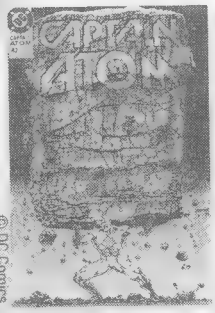
Gambit	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
MARVEL, 2004		
1-12	3	

Gangbusters	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
DC, 1947		
1	565	
2	300	
3	200	
4-5	175	
6-8	140	
9	140	236
➥Lady Cop		
10	140	
11	110	288
12	110	
13	110	256
14	150	
15-16	85	
17	150	
18-20	85	
21-30	70	
31-51	54	
52-67	44	

Geeksville	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
IMAGE, 2000		
0-6	3	

Generation X	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
MARVEL, 1994		
-1	2	
CGC 9.8 avg		17
½-½/Ltd.	3	
1	4	
2-24	2	
25	3	
26-49	2	
50	3	
51-56	2	
57	3	
58-74	2	
75	3	
Ann 1995	4	
Ann '96-'97	3	
Ann '98-'99	4	
Special 1	5	

Captain Atom #42 ★1/2



© DC Comics

DC
Jun 1990 • 22 pg.
Writers: [illegible] Weisman
Pencils: [illegible]
Inks: Romeo Tanghal
Cover: Pat Broderick

"The Long Journey Home"

Captain Atom journeys through the realms of Purgatory on a spiritually cleansing quest.

Yep, it's metaphysical time in the DC universe with appearances by The Black Racer, Dream's sister Death, Destiny, The Phantom Stranger, and even the deceased Rick Flag.

For readers wondering why this is going on when Cap's friends are in trouble back in the "real world," no answer is provided by Cary Bates and Greg Weisman, who seem obsessed with this whole "journey through the death realms" thing. At least by issue's end, it looks as if things may get back to normal soon.

In Our Issue — **Then $1 Now $1**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Ashcan 1	1	
Holiday 1	4	

Gen13
IMAGE, 1994

0	4	
½	2	
½/A	5	
1	4	
1/Variants	5	
2-5	3	
5/Variant	4	
Ashcan 1	4	

Gen13
IMAGE, 1994

-1-0	3	
1/3D	5	
1/13 variants	3	31
1/Sketch	40	
2-10	3	
11	3	23
11/A-12	3	
13/A-13/C	2	
13/Collector's	7	
14-24	3	
25	4	
26-49	3	
50	4	
51-77	3	
3D 1	6	
3D 1/A	5	
Ann 1	3	
Ann '99	4	
Ann '00	5	

Geomancer
VALIANT, 1994

1	2	
1/WSS	40	
2-3	1	
4-7	2	
8	4	

George of the Jungle
GOLD KEY, 1969

1	35	276
2	24	

Ghost in the Shell
DARK HORSE, 1995

1	25	18
2	14	
3	23	
4	10	
5-6	8	
7-8	7	

Ghost Rider
MARVEL, 1973

1	160 ▽	522
2	37	124
3	25 ▽	87
4	30 ▽	107
5	23 ▽	89
6	20	66
7	20	73
8	15 ▽	66
9	15 ▽	80
10	15	61
11	15	71
12	15	
13	15	42
14	15	45
15	12 ▽	34
16	12	33
17	12	39
17/30¢	20	
18	13	40
18/30¢	20	
19	12	38
19/30¢	20	
20	9	41
21	7	22
22	7	30
23	7 ▽	29
24	7	
24/35¢	15	
25	7	24
25/35¢	15	
26	7	
26/35¢	15	
27-30	7	
31-34	6	
35	6	22
36-37	6	
38	6	44
39	6	
40	6	19
41-47	6	
48	6	30
49	6	
50	12	49
51-53	5	
54	5	34
55	5	34
56	5 ▽	33
57-58	5	
59	5	24
60	5	39
61-62	5	
63	5	39
64	5	
65	5 ▽	21
66-68	5	
69	4	23
70	4	34
71-76	4	
77	4	17
78-80	4	
81	10	45

Ghost Rider
MARVEL, 1990

-1	2	
1	4	18
2-6	3	
7-14	2	
15	5	
CGC 9.8 avg		23
16-27	2	
28	3	
29-30	2	
31	3	
32-49	2	
50	3	
50/Variant	4	
51-60	2	
61	3	
62-92	2	
93	3	
Ann 1	4	
Ann 2	3	

Ghost Rider
MARVEL, 2005

1	6	
1/Ribic	18	
1/DirCut	4	
1/RRP	45	
2	3	

Ghosts
DC, 1971

1	100	301
2	35	
3-5	17	
6-10	12	
11-12	10	
13	10	74
14-19	10	
20	10	39
21-30	6	
31-39	5	
40	6	
41-47	5	

CGC Auction Highlights

A pedigreed *USA*

Pedigreed comics received many of the top bids at Heritage's October Signature Auction, and a Larson Pedigree copy of *USA Comics* #1 (Aug 41) was no exception, closing for $13,000 prior to Heritage's 15% buyers' premium being added.

The issue, featuring a cover by Joe Simon and Jack Kirby, was graded 9.0 (Very Fine/Near Mint) by CGC and is one of three copies in the grade, with no copies graded higher.

It also features the first appearances of such characters as The Whizzer, Mister Liberty, and Jack Frost.

More notable auction results from October:

ISSUE	CGC GRADE	PRICE
Spy Smasher #4	9.0	$750
Spy Smasher #7	9.4	$1,400
Star Spangled Comics #1	9.0	$3,600
Star Spangled Comics #1	5.0	$800
Star Spangled Comics #7	8.5	$3,500
Star Spangled Comics #20	9.0	$820
Star Spangled Comics #56	9.4	$700
Star Wars (35 Cent) #1	9.0	$1,975
Strange Adventures #1	9.0	$2,300
Strange Adventures #10	9.4	$1,400
Strange Adventures #10	9.2	$950
Strange Adventures #16	9.2	$840
Superboy #1	8.5	$7,500
Superboy #6	9.4	$2,450
Superboy #10	9.0	$1,200
Superboy #11	9.0	$1,000
Superboy #18	9.6	$2,400
Superboy #19	9.0	$700
Superboy #22	9.2	$700
Superman #2	1.5	$918
Superman #5	7.0	$2,500
Superman #6	6.0	$850
Superman #11	7.0	$1,800
Superman #11	7.0	$1,400
Superman #14	8.5	$957
Superman #15	6.5	$750
Superman #30	9.4	$6,000
Superman #34	8.0	$750
Superman #40	8.5	$950
Superman #44	9.4	$2,200
Superman #73	9.4	$2,850
Superman #76	9.0	$3,000
Tales from the Crypt #20	9.0	$850
Tales from the Crypt #32	9.4	$1,100
Tales of Suspense #39	8.0	$2,276
Tales of Suspense #39	7.0	$2,750
Tales of Suspense #39	5.5	$1,355
Tales of Suspense #39	4.5	$700
Tales of Suspense #40	7.5	$710
Tales of Suspense #41	9.0	$1,134
Tales of Suspense #48	9.4	$2,099
Tales to Astonish #27	7.0	$1,475
Tales to Astonish #27	7.0	$1,475
Tales to Astonish #27	6.0	$860
Tales to Astonish #57	9.4	$1,300
Terry-Toons Comics #38	7.5	$1,950
Tom Mix Western #1	9.4	$3,250
Tomb of Dracula #1	9.8	$1,700
Tomb of Dracula #10	9.9	$3,750
Top-Notch Comics #1	8.5	$3,250
Top-Notch Comics #2	8.5	$1,100
Top-Notch Comics #9	7.5	$2,200
Torchy #2	9.2	$735
Torchy #4	9.0	$949
Ultimate Spider-Man #1	9.8	$725
Ultimate Spider-Man (DF) #1	9.8	$811
Ult. Spider-Man (Target) #1	9.8	$830
Ult. Spider-Man (White) #1	9.8	$1,100
Ult. Spider-Man (White) #1	9.8	$940
Uncanny X-Men #1	7.5	$3,803
Uncanny X-Men #1	5.5	$1,200
Uncanny X-Men #1	5.0	$1,650
Uncanny X-Men #1	5.0	$1,080
Uncanny X-Men #1	4.0	$1,100
Uncanny X-Men #1	4.0	$1,000
Uncanny X-Men #2	8.5	$910
Uncanny X-Men #50	9.6	$700
Uncanny X-Men #94	9.4	$2,000
Uncanny X-Men #94	9.2	$710
Uncanny X-Men #95	9.6	$850
Uncanny X-Men (35¢) #105	9.2	$814
Uncle Sam Quarterly #3	9.2	$900
USA Comics #1	9.0	$13,000
Vampirella #3	9.2	$761
Walt Disney's Comics #51	8.5	$830
Walt Disney's Comics #99	9.4	$1,025
Weird Fantasy #10	9.6	$2,000
Weird Fantasy #13	9.4	$6,500
Weird Fantasy #13	7.5	$950
Weird Science #13	9.2	$860
Whiz Comics #54	9.8	$1,680
Witching Hour #1	9.4	$1,100
World's Finest Comics #3	8.0	$1,400
World's Finest Comics #18	8.5	$800
Young Allies #7	8.5	$707
Young Allies #20	9.0	$750
Young King Cole Vol. 2 #1	9.2	$750
Zip Comics #1	9.0	$3,750
Zip Comics #6	9.4	$1,800

Fights Joker

1st Blockbuster

336	337	338	339	340	341	342	343	344	345	346	347	348	349	350
FEB 65	MAR 65	APR 65	MAY 65	JUN 65	JUL 65	AUG 65	SEP 65	OCT 65	NOV 65	DEC 65	JAN 66	FEB 66	MAR 66	APR 66
NM Price $60	$60	$60	$60	$60	$75	$60	$60	$60	$60	$60	$60	$60	$60	$60

PRICE GUIDE KEY: OTHER GRADES — **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above; **Fine (F)** is **1/3** (33%) of NM; **Very Good (VG)** is **1/5** (20%) of NM; **Very Fine (VF)** is **2/3** (67%) of NM; **Good (G)** is **1/8** (12.5%) of NM

I Luv Halloween

When Finch, Pig Pig, Devil Lady, and Mr. Kitty receive apples on their first stop trick or treating, they fear it'll jinx the rest of Beggars' Night, leading them to enact a particularly bloody form of revenge against the fruit-givers. And that's just the start of an evening which is alternatively hilarious and repulsive.

TOKYOPOP
WRITER:
KEITH GIFFEN
ARTIST:
BEN ROMAN
B/W • 192 Pgs.
$9.99

So far, most American creators who've done manga-sized originals have either painstakingly tried to craft stories that are a fusion of both American and Japanese culture (*MBQ*) or "what were they thinking?" train wrecks (*War on Flesh*). Leave it to Keith Giffen to produce something truly original — but those with delicate sensibilities should avoid this one.

Likewise, anyone expecting the broad-vaudeville humor of his *Justice League* will be sorely disappointed, because the laugh supply here is bone dry, the dialogue minimalist, and the setting dark enough to appeal to the *Johnny the Homicidal Maniac* crowd. There's a sketchbook section in the back followed by creator bios and a preview of another original manga: *A Midnight Opera*.

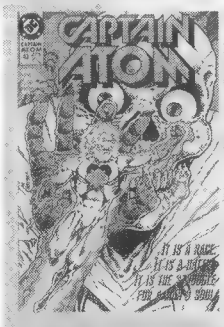
★★★ **— S.A. Bennett**

www.tokyopop.com
ISBN: 1-59532-831-9

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Ghosts		
CONTINUED		
48	5	13
49-50	5	
51-59	4	
60	4	22
61-66	4	
67	4	17
68	4	19
69-70	4	
71-95	3	
96	3	23
97-112	3	
Giant-Size Avengers		
MARVEL, 1974		
1	30	97
2	25	
3	20	77
4	20	69
5	15	62
... Captain America		
MARVEL		
1	20 △	70
... Captain Marvel		
MARVEL		
1	16	62
... Chillers		
MARVEL, 1974		
1	25 ▽	92
➥1st Lilith		
... Chillers		
MARVEL, 1975		
1	20	
2	15	54
3	15	
... Conan		
MARVEL, 1974		
1	16	56
2	10	40
3	7	44
4	6	17
5	6	
... Creatures		
MARVEL, 1974		
1	25	85
... Daredevil		
MARVEL, 1975		
1	15	
... Defenders		
MARVEL, 1974		
1	20	74
2	10	47
3	10	47
4	7	37
5	7	
... Doc Savage		
MARVEL, 1975		
1	10	37
... Doctor Strange		
MARVEL, 1975		
1	15	49

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
... Dracula		
MARVEL, 1974		
was *GS Chillers*		
2	22	
3	15	
4	15 ▽	53
5	20 ▽	68
➥1st Marvel Byrne		
... Fantastic Four		
MARVEL, 1974		
1	20	
2	12	46
3	10	30
4	12	
5	10	36
6	10	32
... Hulk		
MARVEL, 1975		
1	23	83
... Invaders		
MARVEL, 1975		
1	15 ▽	59
➥G.A. Subby origin		
... Iron Man		
MARVEL, 1975		
1	17	79
... Kid Colt		
MARVEL, 1975		
1	27	
2	20	142
3	20	75
... Man-Thing		
MARVEL, 1974		
1	15	57
2	9	
3	12 ▽	39
4	10 △	38
5	12	40
... Marvel Triple Action		
MARVEL, 1975		
1	15	
2	12	45
... Master of Kung Fu		
MARVEL, 1974		
1	17	
2	12	
3	10	32
4	10	25
... Power Man		
MARVEL, 1975		
1	20	71
... Spider-Man		
MARVEL, 1974		
1	35	119
2	12 ▽	51
3	12	51
4	45 ▽	164
➥Punisher app.		
5	12	49
6	15	57
... Super-Heroes		
MARVEL, 1974		
1	25 ▽	78
... Super-Stars		
MARVEL, 1974		
1	20	72
... Super-Villain Team-Up		
MARVEL, 1975		
1	17	64
2	10	38

Captain Atom #43 ★★½



"It's Always Something"

While his friends are being brainwashed, Captain Atom fights Nekron in another dimension to return to his own body.

Captain Atom completes his soul-searching quest with a slightly drawn-out story that sets up sub-plots for the next few issues.

The weirdest thing used here was to show the passage of time by having Cap grow a beard and mustache, which stayed with him when he turned into Cap but disappeared when he returned to his own body back in our dimension.

Nothing really stands out here; it's just a good *Captain Atom* story.

DC
Jul 1990 • 22 pp.
Writers: Cary Bates, Greg Weisman
Pencils: Rafael Kayanan
Inks: Romeo Tanghal
Cover: Pat Broderick

© DC Comics

No CGC copies
Thor #1 NOW $1

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
... Thor		
MARVEL, 1975		
1	20	86
... Werewolf By Night		
MARVEL, 1974		
2	20	
3	15	
4	15	72
5	15	48
... X-Men		
MARVEL, 1975		
1	800 ▽	1465
➥1st new X-Men		
2	80	123
3-4	5	
G.I. Combat		
DC, 1957		
44	500	
45	300	
46	250	
47	225	
48-50	100	
51-54	85	
55	125	
56-60	85	
61-66	70	
67	125	
➥1st Tank Killer		
68	400	
69-86	70	
87	300	
➥1st Haunted Tank		
88-100	55	
101-110	45	
111-113	38	
114	75	
➥Haunted Tank origin		
115-120	28	
121-139	22	
140	22	150
141-145	8	
146-150	10	
151-160	8	
161-180	7	
181-195	5	
196	5	19
197-200	5	
201-228	4	
229	4	30
230-250	4	
251-257	3	
258	3	15
259-288	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
G.I. Joe		
IMAGE, 2001		
1	3	15
CGC 9.8 avg		25
2	3	7
CGC 9.8 avg		18
3	3	10
4	4	
5	3	6
6-22	3	
22/Graham	12	
23-25	3	
G.I. Joe		
DEVIL'S DUE, 2004		
26-35	3	
35/Variant	4	
36-42	3	
G.I. Joe: America's Elite		
DEVIL'S DUE, 2005		
0	1	
1	3	
1/Conv	10	
2-4	3	
G.I. Joe, A Real American Hero		
MARVEL, 1982		
1	14 ▽	29
CGC 9.8 avg		127
2	8	22
3	4	18
4	4	18
5	4	25
6	4	12
7-8	4	
9	4	22
10	6	20
11	4	15

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
12	4	
13	4	15
14	5	15
15-18	4	
19	6	30
20	4	22
21	15	83
➥Silent issue		
22	4	
23	4	10
24-25	4	
26	4	22
27	4	16
28-33	4	
34	4	9
35-45	4	
46	4	10
47-52	4	
53	4	20
54	4	
55	4	13
56	5	7
57	3	
58	4	
59-74	3	
75	3	11
76-92	3	
93	3	20
94	3	
95	3	20
96-149	3	
150	3	20
151	3	19
152	7	31
153	7	27
154	7	
155	16	64
➥Low circulation		
YB 1	3	
YB 2-4	2	
SP 1	20	86

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS.** The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

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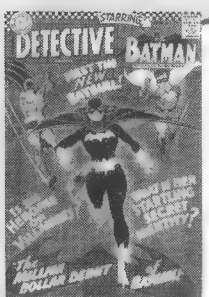


△ #359

Detective COMICS™

Tying into the TV show

With the introduction of a new Batgirl on the *Batman* TV show, the comics had to follow suit, and Barbara Gordon was introduced in *Detective Comics* #359 (Jan 67). Totally different from her hyphenated predecessor (Bat-Girl), this version held her own for many years.

mage © 1967 DC

	1st Cluemaster			1st Dr. Tzin-Tzin	Zatanna appears	Alfred returns		1st Spellbinder	1st Batgirl	
	351	352	353	354	355	356	357	358	359	360
	MAY 66	JUN 66	JUL 66	AUG 66	SEP 66	OCT 66	NOV 66	DEC 66	JAN 67	FEB 67
NM Price	$60	$60	$75	$75	$75	$75	$75	$75	$350	$65

Captain Atom #44 ★★½

© DC Comics

"Girl Trouble"

Captain Atom is reunited with Plastique, whose powers are going dangerously out of control.

The title is an apt one, as Captain Atom's female love interests all make appearances in one way or another this issue. And Cary Bates and Greg Weisman continue to develop the relationship between Atom and Plastique in the way that the Batman/Catwoman relationship should have been developed: slowly, over time, with mutual respect for each other, rather than in cat and mouse (sorry!) games that Bruce and Selina have dealt in.

There's sufficient action and intrigue here but not much substance overall.

DC
Aug 1990 • 22 pp.
Writers: Cary Bates, Greg Weisman
Pencils: Rafael Kayanan
Inks: Romeo Tanghal
Cover: Pat Broderick

No CGC copies

Then $1 NOW $1

I've Been Slabbed!

Steve Mortensen, Colossus Comics

Mutant musings

The theme for this month is Marvel mutant title recommendations. I have to admit that the only Marvel book that I have been reading consistently is *New Avengers*. It sort of surprises me to say that, because, growing up, I used to be a strict Marvel reader (except for *Batman*). Current momentum seems to have shifted to DC, and I think it's because DC is keeping all its titles current with what's happening within the DC universe. I was disappointed that Marvel didn't cross over *House of M* with its two main titles *New Avengers* and *Astonishing X-Men*. I immediately felt disconnected with *House of M* because what I was reading in *New Avengers* had no impact on the *House of M* storyline. That said, below are my picks related to the new mutant mix-up.

This month's slabbed picks:

***Ultimate Hulk vs. Wolverine* #1.** This one's not related to the *House of M* fallout but it should be on your radar. It's written by Damon Lindelof, co-creator of the TV series *Lost*, and pits Wolverine against his old nemesis, The Hulk. Like many Hulk/Wolverine battle issues in the past, this book will probably rise in value soon after it comes out.

***Son of M* #1.** Quicksilver finds himself alone after the events of *House of M*. This new mini-series picks up where things left off. Slabbed copies of *House of M* are selling well, and I would guess that this new title will do well, too.

***Decimation* one-shot.** This issue promises to give the first real glimpse into the Marvel universe post-*House of M* and previews several of the new series that Marvel is launching, including the new *X-Factor*.

***X-Factor* #1.** This looks to be a promising new series coming out of the events of *House of M*. Marvel has assembled a good creative team, and the series relaunches with a fresh batch of characters. Most Marvel #1s sell well in CGC 9.8 — especially X-Men-related ones.

***Wolverine* #36.** This issue sports a cover similar to *Wolverine: The Origin* #1 by Joe Quesada. Marvel is marketing this issue as a new beginning for Logan as well as starting a new story arc tying into the aftermath of *House of M*. I'm not sure how this issue will relate to *Origin*, but, if there is a correlation, then you might see a nice spike in the price of both the *Origin* miniseries and this issue.

***Ultimate Spider-Man* #86.** Not really a mutant pick, but this is going to be the first appearance of the new character Ultimate Vision (in a backup story within the issue). This new incarnation will be female, and Marvel has planned several appearances in various *Ultimate* titles (six different backup stories). If the character proves to be popular, this book might become tough to find and worth grading.

***Steve Mortensen** owns Colossus Comics (**www.colossuscomics.com**), which offers a CGC 9.8 subscription service and CGC 9.8 pre-orders for new comics. He can be reached at **steve@colossuscomics.com**.*

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Girls		
IMAGE, 2005		
1	7	
1/Variant	5	
1/Sketch	6	
2	4	
2/Variant	5	
3-6	3	
Give Me Liberty		
DARK HORSE, 1990		
1-4	5	
Global Frequency		
DC, 2002		
1-12	3	
Godzilla		
MARVEL, 1977		
1	12 △	22
CGC 9.8 avg		91
1/35¢	15	
2	6	
2/35¢	15	
3	5	
3/35¢	15	
4-5	5	
6	4	
7	4	19
8-10	4	
11	3	10
12-17	3	
18	3	19
19-22	3	
23	3	31
24	3	
Gomer Pyle		
GOLD KEY, 1966		
1	40	
2	25	135
3	25	
Goon		
AVATAR, 1999		
1	15	
2	10	
3	10	48
Goon		
ALBATROSS EXPLODING, 2002		
1-1/Variant	10	
2-4	5	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Goon		
DARK HORSE, 2003		
1-14	3	
Gorgo		
CHARLTON, 1961		
1	200	
2	100	206
3	100	
4	75	
5	50	
6-10	40	
11-13	30	
14	30	54
15-16	30	
17-18	20	
19	20	57
20-23	20	
Great Comics		
GREAT COMICS, 1941		
1	500	415
2	285	
3	660	
➥Hitler story		
Green Arrow		
DC, 1988		
0	3	
1	4	14
CGC 9.8 avg		29
2	2	7
3	2	10
4-6	2	
7	2	10
8-20	2	
21	3	
22-49	2	
50	3	
51-74	2	
75	3	
76-95	2	
96-99	3	
100	7	
101	18	33
➥Death of O. Queen		
102-124	2	
125	4	
126-136	3	
137	4	14
1000000	3	
Ann 1	4	
Ann 2-5	3	
Ann 6-7	4	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Green Arrow		
DC, 2001		
1-2	6	
3-42	3	
43	7	
➥Speedy HIV		
44	4	
45-49	3	
50	4	
51-55	3	
Green Goblin		
MARVEL, 1995		
1	3	11
2	2	7
3-13	2	
Green Hornet Comics		
HARVEY, 1940		
1	4500	
2	1500	
3	1250	
4-6	1000	
7	900	
8	750	
9	900	
10	650	
11-19	600	
20	700	
21-31	400	
32-36	300	
37	300	468
38	300	
39	350	245
40-47	250	
Green Lama		
SPARK, 1944		
1	750	
2	475	
3	340	
4-5	240	
6	180	
7	180	326
8	180	
Green Lantern		
DC, 1941		
1	37500	
➥Grn Lantern origin		
2	7500	
3	5500	
4	4000	
5	2750	

Riddler appears — Batgirl appears — Fights Joker — Robin teams with Batgirl — Batgirl appears — Fights Riddler — Batmobile cover

361	362	363	364	365	366	367	368	369	370	371	372	373	374	375
MAR 67	APR 67	MAY 67	JUN 67	JUL 67	AUG 67	SEP 67	OCT 67	NOV 67	DEC 67	JAN 68	FEB 68	MAR 68	APR 68	MAY 68
NM Price $65	$65	$100	$60	$90	$60	$60	$60	$75	$45	$80	$50	$50	$50	$50

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4
CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Jonah Hex #1

The long-awaited return of Jonah Hex is here!

Fans of the amoral gunslinger will not be disappointed. Justin Gray, Jimmy Palmiotti, and Luke Ross give readers their take on the scar-faced bounty hunter.

DC
WRITERS:
JUSTIN GRAY, JIMMY PALMIOTTI
ARTIST:
LUKE ROSS
Color • 36 Pgs.
$2.99

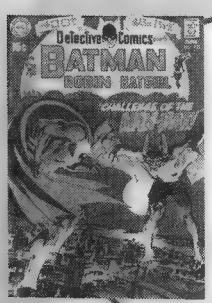
In "A Cemetery without Crosses," Jonah Hex is hired by Joshua Foster, a wealthy crippled rancher, to find his abducted son. The trouble is that, when Jonah finds him in the camp of a traveling dogfight show, the boy's dying of rabies from an infected wound. The question becomes: What do you do to a man who willingly feeds children to dogs? Only Jonah Hex can answer that one.

Luke Ross does an incredible art job. The panels are not crowded, and, in their stark economy, the moral crisis of the tale is allowed to shine through. I think I even saw Clint Eastwood on page 9!

Fans of the original series will see hints of the John Albano creation, but this team has defined its own Hex. Circle the wagon boys, this team is going to produce some classic tales.

★★★ — **Tim Lasiuta**

www.dccomics.com



△ #400

image © 1970 DC

Detective Comics™

Scree, scree, scree

If it weren't for the terrific Neal Adams art, one might think Batman had returned to the corny SF stories of the 1950s with the introduction of Man-Bat in *Detective Comics* #400. Instead, it's a great story about an experiment that goes horribly wrong.

THE BOTTOM LINE

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Green Lantern CONTINUED		
6	2250	
7-10	2000	
11-20	1500	
21-30	1250	
31-34	1000	
35-38	1250	
Green Lantern DC, 1960		
1	4500	
➥1st Guardians		
2	1000	
3	600	
4-5	450	
6	400	
7-10	300	
11-12	200	
13	250	
14-15	175	
16	175	555
17	150	555
18-20	150	
21-24	125	
25	125	623
26	125	
27	125	486
28	100	387
29	100	318
30	100	476
31-33	75	
34	75	243
35	75	279
36	75	
37	75	243
38	75	305
39	75	221
40	350	1262
➥GA Lantern app.		
41	75	253
42-46	75	
47	75	315
48	75 ▽	280
49	75	314
50	60	
51	60	188
52	80 △	317
53	55	
54	55	209
55	55	333
56	55	145
57	55	146
58	55	211
59	125	495
➥1st Guy Gardner		
60-62	50	
63	50	130
64	50	166
65	50	222
66	50 ▽	122
67	50	
68	50	225
69	50	251
70-71	50	
72	50	164
73	50	208
74-75	50	
76	375	2301
➥Green Arrow starts		
77	75	243
78	75	280
79	60	
80	60	201
81	60	208
82	60	227
83	60	187
84	60	199
85	50	206
86	60	216
➥Drug issue		
87	50 △	241
88	30	117
89	45	165
90	10	35
91-92	10	
93-96	9	
97	9	29
98	9	
99	9	31
100	10	39
101	9	
102-111	4	
112	8	
113-115	3	
116	8	31
117-121	3	
122	4	
123	6	
124-130	3	
131-135	2	
136-139	3	
140	2	
141	5	
➥1st Omega Men		
142-144	3	
145-149	2	
150	5	18
151-173	2	
174	3	
175-178	2	
179	3	
180-193	2	
194	3	
195	4	15
196-205	2	
Special 1-2	3	
Green Lantern DC, 1990		
0	4	
1	7	22
2	3	
3-26	2	
27-45	1	
46	4	15
47	2	
CGC 9.8 avg		34
48-49	5	
50	5	19
CGC 9.8 avg		36
51	3	
52-80	2	
81	3	
81/Variant	4	
82-99	2	
100/A	5	
100/B	3	
101-149	2	
150	4	
151-174	2	
175	4	
176	8	
177	4	
178-181	2	
1000000	3	
Ann 1	4	
Ann 2-3	3	
Ann 4	4	
Ann 5	3	
Ann 6	4	
Ann 7-8	3	
Ann 9	4	
Ann 1963	6	
GS 1	5	
GS 2	4	

Fights Riddler

NM Price	376 JUN 68	377 JUL 68	378 AUG 68	379 SEP 68	380 OCT 68	381 NOV 68	382 DEC 68	383 JAN 69	384 FEB 69	385 MAR 69
	$50	$65	$50	$50	$50	$40	$40	$40	$40	$40

RETROVIEW

Captain Atom #45 ★★

"The Anatomy of a Super-Villain"

The Ghost turns a brainwashed Martin Allard into Ironfire.

The Ghost has been a great villain throughout *Captain Atom*'s run and he shows the depth of his machinations here.

However, it's all contained in a lackluster issue that doesn't resolve anything. Instead, it sets up a cliffhanger disappearance of both Captain Atom and Major Force and sends Ironfire off on his own.

Oh, and, guys, while the creative credits at the beginning were cute, how about cutting new readers some slack by not putting fake first names of "Martin" on everyone's last name?

DC
Sep 1990 • 22 pp.
Writers: Cary Bates, Greg Weisman
Pencils: Luke McDonnell
Inks: Romeo Tanghal
Cover: Pat Broderick, Tanghal

© DC Comics

CGC copies — Then $1 NOW $1

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
GS 3	6	
3D 1	5	
3D 1/Ltd.	17	
Green Lantern DC, 2005		
1	6	
2	4	
3-4	3	
Green Lantern: Rebirth DC, 2004		
1	10	19
CGC 9.8 avg		31
3	4	
CGC 9.8 avg		22
4-6	3	
Grendel COMICO, 1983		
1	45	80
2	35	74
3	26	81
Grendel COMICO, 1986		
1	5	20
2-5	4	
6-15	3	
16	4	
17-32	3	
33	4	
34-39	3	
40	4	
Grim Ghost ATLAS-SEABOARD, 1975		
1	10	40
2-3	5	
Groo The Wanderer PACIFIC, 1982		
1	7	
CGC 9.8 avg		37
2	5	
3-4	4	
5-8	3	
Groo the Wanderer MARVEL, 1985		
1	5	24
2-3	4	
4-30	3	
31-49	2	
50	3	
51-99	2	
100	3	
101-120	2	
Gunhawks MARVEL, 1972		
1	50	180
2	18	
3	8	26
4-7	8	
Gunsmoke DELL, 1957		
6-10	35	
11-16	25	
17	25	151
18-20	25	
21-27	22	
Gunsmoke GOLD KEY, 1969		
1	30	
2-6	20	
Halloween CHAOS, 2000		
1	3	13
Hanna-Barbera Super TV Heroes GOLD KEY, 1968		
1	58	
➥Herculoids		
2	36	76
➥Birdman		
3	36	
4-5	30	
6-7	35	
Happy Days GOLD KEY, 1979		
1	20	69
2-3	10	
4	10	40
5-6	10	
Harbinger VALIANT, 1992		
0	4	18
0/Pink	65	38
CGC 9.8 avg		200
1	30 ▽	41
2	8	19
3	8	
4	11	19
5	10	
6	9	
7	7	3
8-10	4	
11	2	
12-28	1	
29	2	
30-34	1	
35	2	
36-38	1	
39	3	
40	4	
41	5	
H.A.R.D. Corps VALIANT, 1992		
1	1	20
1/Gold	12	
2-5	1	
5/ComicDef	5	
6-17	1	
18	2	
19-25	1	
26-28	2	
29	3	
30	5	
Hardy Boys GOLD KEY, 1970		
1	28	
2	18	
3	18	38
4	18	28
Harvey MARVEL, 1970		
1	50	180
2	18	
3	8	
4-6	6	
Haunted CHARLTON, 1971		
1	12	
2-3	6	
4-6	5	
7-10	4	
11-72	3	
73	3	20
74-75	3	
Haunt of Fear E.C., 1950		
1	2750	

Captain Atom #46 ★1/2

© DC Comics

DC
Oct 1990 • 22 pp.
Writers: Cary Bates, Greg Weisman
Pencils: Michael Adams
Inks: Romeo Tanghal
Cover: Hannigan, Marzan Jr.

"Men of Steel"

Captain Atom must help Superman and other heroes escape an alien slave ship.

For this we needed the disappearance of Captain Atom and Major Force last issue? C'mon, how hard would it have been for things to have been wrapped up there, then have Captain Atom and Major Force wake up on an alien ship? Sheesh!

The story itself is the cliché of an alien needing help back on his home planet and misunderstanding that humans don't like to be kidnapped. Been there, read that too many times to count.

Even the issue's ending is hokey with a Clark Kent wink to top it off.

No CGC copies — Then $1 NOW $1

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
2-3	1000	
4	750	
5	550	
6	425	
7-9	400	
10	375	
11-13	300	
14	450	
15	300	
16	300	896
17-18	300	
19	375	
20	300	
21-28	250	

Haunt of Horror
MARVEL, 1974

1	8 ▽	59
2	6	
3-5	5	

Have Gun, Will Travel
DELL, 1960

4	38	
5	38	109
6-10	35	
11-14	28	

Hawk & the Dove
DC, 1968

1	60	
2	40	121
3	40	
4	40	129
5	40 ▽	154
6	30	88

Hawkman
DC, 1964

1	475	1687
2	200	869
3	75	264
4	200	
	➥1st Zatanna	
5	65	238
6	65	257
7-9	65	
10-12	50	
13	40	136
14-15	40	
16	36	
17	36	155
18-19	36	
20-27	32	

Heavy Metal
METAL MAMMOTH, 1977

1	20	94
2	10 △	79
3	10	
4-6	7	
7	7	53
8-11	7	
12-22	5	
23-193	4	
194	5	

Hellblazer
DC, 1988

1	10	36
2	5	15
3-13	4	
14-26	3	
27	9	22
	➥Gaiman story	
28-39	3	
40	4	
41	6	
	➥1st Ennis story	
42-46	4	
47-49	3	
50	4	
51-74	3	
75	4	
76-89	3	
90	3	15
91-199	3	
200	5	
201-213	3	
Ann 1	6	
Special 1	5	
Bad Blood: 1-4	3	
Lady Const: 1-4	3	
Books/Magic: 1-24		

Hellboy
DARK HORSE

Seed/Destr: 1	6
Seed/Destr: 2-4	4
Colossus: 1-2	3
Box Evil: 1-2	3
XMas 1997:	4
Conq Worm:	4
Corpse/Shoes:	4
Halloween '97:	4
3rd Wish: 1-2	3
Wolves/St. Aug:	5
Wake Devil: 1-5	4
Seed/Destr: 1	6
Weird Tales: 1-8	3
Island: 1-2	3

Herbie
ACG, 1964

1	95	
2	60	
3-5	48	
6-7	40	
8	50	
9-10	38	
11-23	30	

H-E-R-O
DC, 2003

1	3	12
2-22	3	

Hero for Hire
MARVEL, 1972

1	125 ▲	460
2	30 ▽	51
3	14	
4	12	
5	12	52
6	12	59
7	9	35
8	9	
9	9	51
10	8	32
11	9	39
12	9	
13	9	50
14	9	38
15	9	26
16	9	

Hollywood Funny Folks
DC, 1950

27	90	
28-30	70	
31-37	50	
38	40	143
39-49	40	
50-60	30	

Hong Kong Phooey
CHARLTON, 1975

1	40	151
2	20	
3-9	10	

Hopalong Cassidy
FAWCETT, 1943

1	4000	
2	1000	
3	500	
4-7	400	
8-11	300	
12-14	200	
15-23	100	
24	100	191
25-62	100	
63-74	75	
75-85	50	

Hopalong Cassidy
DC, 1954

86	200	
87-89	150	
90-96	100	
97-105	80	
106-117	60	
118-135	50	

Hot Wheels
DC, 1970

1	45	279
2	30	
3-5	24	
6	30	198

House of M
MARVEL, 2005

1	4	
1/Quesada	30	13
1/DirCut	4	
1/Gatefold	5	
1/Madureira	12	
2	3	
2/Dodson	25	
3	6	
	➥Hawkeye returns	
3/Cassaday	20	
4	3	
4/Peterson	15	
5	5	
5/McKone	15	
6	3	
6/Land	15	
7-8	4	

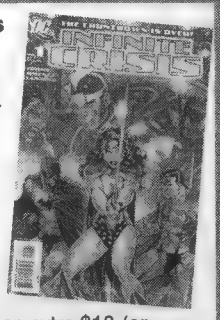
House of Mystery
DC, 1951

1	2000	
2	850	
3	600	
4-5	450	
6-10	350	
11-15	300	
16-25	220	
26-35	170	
36-50	140	
51-61	95	
62	70	
63	85	
64	70	
65	85	
66-69	70	
70	85	
71-75	65	
76	85	
77-79	65	
80-83	54	
84-85	85	
86-99	54	
100	65	
101-116	45	
117-119	35	
120	45	
121-130	28	
131-142	22	
143	175	611
	➥J'onn J'onzz starts	
144	75	253
145-155	50	
156	75	
	➥1st Robby Reed	
157-159	50	
160	90	313
	➥1st S.A. Plastic Man	

Green-House $

CBG Trendwatcher

J.C. Glindmyer, Earthworld Comics



HEATING UP

Infinite Crisis, New Avengers, Infinite Crisis, Justice, and a little book called *Infinite Crisis* all did well in October. *Friendly Neighborhood Spider-Man* got off to a good start thanks in part to "The Other" storyline.

The "Countdown to Infinite Crisis" mini-series were starting to overstay their welcome, but *Infinite Crisis* re-energized DC sales.

Also, DC's *Showcase Presents* collections were a huge hit. Marvel's *Essentials* also continue to sell extremely well. I do wonder, however: Would fans pay an extra $10 (or more) to get these in color?

COOLING DOWN

House of M. Although the last two issues were good, it took an awful long time to get to this point. If had been a five-issue series, it probably would have done better. It's unfortunate; the book was solid. However, it was stretched a bit thin and way overhyped.

Secret War #5, late again? The first issue was released in February 2004, the last regular issue was released in March of this year. *Ultimate Secret, Daredevil: Father,* and *Spider-Man/Black Cat* are also flagrant offenders. How does it make sense to release these books before they're even finished? We're noticing a trend first-hand: With long stretches between issues, fans give up.

House Picks

Mutant masterpieces

This month, Trendwatchers were asked to recommend their Top 5 mutant-related titles.

1. ***Essential Uncanny X-Men.*** You gotta love the *Essentials* — the first 20 or so issues with work by Stan "The Man" Lee and Jack "King" Kirby.
2. **"The Dark Phoenix Saga"** Arguably Chris Claremont and John Byrne's best work on the series.
3. **Grant Morrison's *New X-Men*: "E for Extinction" and "Riot at Xaviers."** Two of the best, but splurge on the three hardcovers, the best X-Men stories in 20 years.
4. **Alan Moore's Captain Britain.** Stretching the mutant theme a bit, but hey, it's Alan Moore! And If you blink, you'll miss the first appearance of Miracleman.
5. ***Wolverine* by Chris Claremont and Frank Miller.** Two top-notch creators at the pinnacle of their talents.

J.C. Glindmyer *is the manager of* ***Earthworld Comics*** *in Albany, N.Y., which can be reached at* ***(518) 459-2400*** *or at* ***www.earthworldcomics.com.***

Reprints #27 — Goes to 15¢ — 1st Jason Bard — Batgirl appears — 1st Man-Bat

	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400
	APR 69	MAY 69	JUN 69	JUL 69	AUG 69	SEP 69	OCT 69	NOV 69	DEC 69	JAN 70	FEB 70	MAR 70	APR 70	MAY 70	JUN 70
NM Price	$40	$75	$50	$35	$35	$25	$25	$25	$35	$125	$35	$35	$30	$30	$150

PRICE GUIDE KEY: CGC INDICATORS
▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Lady Snowblood Vol. 1

A horribly wronged woman gives birth in prison, having become impregnated for the sole purpose of creating a child to avenge her and her murdered husband. She, of course, wants a boy but instead receives a girl whom she names Yuki ("snow"), and this "child of hell" becomes a master assassin. While plying her trade in a Japan buffeted by outside cultural influences, she searches Japan for the killers.

DARK HORSE
WRITER:
KAZUO KOIKE
ARTIST:
KAZUO KAMIMURA
B/W • 288 Pgs.
$14.95

As might be expected from the creators of *Lone Wolf & Cub* (and the supposed inspiration of *Kill Bill*), it's a remarkably brutal story full of death, rape, and such period sexual perversions as rickshaw sex, the fetishizing of women's underwear, and girl-on-girl sex shows.

It's almost impossible for a modern reader to accept someone giving up life to avenge a never-known family, but it makes for a rousing adventure epic. Just as interesting as all the violence is what's revealed about the exhilarating historical setting — like the proposal to speed up Westernization by banning the Japanese language.

★★★ **— S.A. Bennett**

www.darkhorse.com
ISBN: 1-59307-385-2

RetroView MYSTERY COMICS

Reviewed by Michelle Nolan

The people who provided much of the work for the Nedor/Better/Standard line of comics — perhaps the Sangor Shop — contributed all of the material for this odd, short-lived 1944 anthology title, and Nedor's stalwart cover artist, Alex Schomburg, provided the covers. *Mystery Comics* was published by William H. Wise, but the four-issue run is generally lumped in with the Nedor group, since *Mystery Comics* characters Brad Spencer (aka Wonderman), Lance Lewis (aka Space Detective), and Dick Devens (aka King of Futuria) later popped up in Nedor titles. Wise also published two one-shot giants the same year — *America's Biggest Comics Book* and *The Complete Book of Comics and Funnies.*

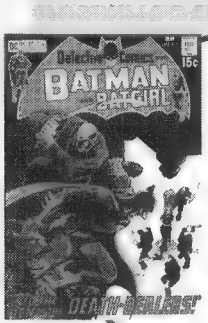
Mystery Comics ™ William H. Wise

COST TO OWN THE ORIGINALS IN NM: $2,310

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
House of Mystery CONTINUED		
161	35	
162-171	32	
172	32	112
173	32	
174	50	
175	45	
176-177	24	
178 ➥N. Adams art	45	
179 ➥1st Wrightson art	60	1097
180-181	25	
182	18	
183	25	
184	18	
185	30	130
186 ➥Wrightson art	75	272
187	20	
188	30	272
189-190	20	
191	25	
192	20	221
193	25	99
194	30	
195 ➥Wrightson swamp man	45	160
196	20	
197	20	106
198	20	71
199	20	
200	20	84
201	20	
202	14	60
203	14	
204	20	
205	12	
206	12	171
207 ➥Wrightson art	40	138
208	12	
209	10	
210	10	49
211-213	10	
214-220	6	
221	12	80
222	6	
223	6	36
224	35	159
225	18	
226	18	144
227	27	
228-229	18	
230-242	5	
243	5	21
244-250	5	
251-253	4	
254	4	59
255-259	4	
260-274	3	
275	3	17
276-298	3	
299	3	14
300	3	18
301-321	3	
House of Secrets DC, 1956		
1	1500	
2	550	
3	450	
4	350	
5-7	200	
8	230	
9-12	200	
13-15	125	
16-20	110	
21	85	
22	80	
23 ➥1st Mark Merlin	100	
24-30	80	
31-50	65	
51-60	52	
61 ➥1st Eclipso	125	
62	60	
63-65	50	
66 ➥Eclipso cover	65	
67	40	
68-79	36	
80	45	
81 ➥1st Abel	55	
82-84	20	
85	32	
86	20	
87 ➥Wrightson art	45	
88 △	40	319
89	40	192
90	40	227
91	40	
92 ➥1st Swamp Thing	450	1677
93-94	25	
95	25	96
96	25	
97	25	152
98	25	86
99	25	70
100	27	103
101	18	
102	18	72
103	18	
104 △	18	45
105	18	
106	18	89
107 △	18	81
108	18	
109	18	30
110-111	18	
112	18	77
113	10	
114	10	87
115	10	
116	10	52
117	10	86
118-122	10	
123	10	34
124-130	10	
131	10	29
132-138	10	
139	10	55
140	10	34
141	10	
142-154	7	
Howard the Duck MARVEL, 1976		
1	15	51
2	5	22
3	4	22
3/30¢	20	40
4	2	
4/30¢	20	
5-11	2	
12	7	29
13 ▽	5	22
13/35¢	15	
14	2	
14/35¢	15	
15	2	
15/35¢	15	
16	2	
16/35¢	15	
17	2	
17/35¢	15	
18-32	2	
33	3	
Ann 1	4	18
Howard the Duck MARVEL, 2002		
1	4	17
2-6	3	
Howdy Doody DELL, 1950		
1	425	
2	185	
3	125	
4-5	100	
6	125	
7-10	75	
11-20	55	
21	40	128
22-30	40	
31-38	36	
H.R. Pufnstuf GOLD KEY, 1970		
1	55	209
2-3	40	
4-6	35	
7	25	111
8	25	
Hulk MARVEL, 1999		
1	4	17
1/A	5	21
1/Gold	4	73
2-7	3	
8	3	31
9-10	3	
11	4	
Hulk MARVEL, 1978 ➥Magazine		
10-15	7	
16	7	23
17-21	7	
22	5	
23	5	16
24-27	5	
Hulk: Destruction MARVEL, 2005		
1-4	3	
Hulk: Gray MARVEL, 2003		
1	5	
CGC 9.8 avg		24
2	4	
3	5	
CGC 9.8 avg		14
4	4	
5	5	
CGC 9.8 avg		11
6	4	
1/HC	22	
Human Fly MARVEL, 1977		
1	3	20
CGC 9.8 avg		89
1/35¢	15	
2	2	
2/35¢	15	
3-19	2	
Humankind IMAGE, 2004		
1	4	
1/A	2	
2-5	3	
Human Torch MARVEL, 1940		
1	32000	32
2	7400	
3	4800	
4	3400	
5	4650	
6-7	2100	
8	3400	
9	2100	
10	2750	
11-15	1850	
16-20	1250	
21-30	1025	
31-38	850	
Idaho DELL, 1963		
1	28	
2	18	
3	18	24
4-8	18	
Identity Crisis DC, 2004		
1	15	
CGC 9.8 avg		25
1/Sketch	225	157
CGC 9.8 avg		609
1/DF	15	
2	8	
CGC 9.8 avg		21
3	7	
CGC 9.8 avg		27
4	8	
CGC 9.8 avg		29
5	7	
CGC 9.8 avg		21
6	8	
7	7	
CGC 9.8 avg		27
7/DF Morales	15	
7/DF Turner	25	
Identity Disc MARVEL, 2004		
1-5	3	
Incredible Hulk MARVEL, 1962		
-1	2	
1 ➥1st Hulk	13000	
2	3500	
3	2000	
4-5	1750	
6	2250	7800
102 ▲	150	523
103	100	365
104 ▽	75	267
105	70	230
106 ▽	50	178
107	50	161
108	50	140
109 ▽	50	134
110	50	177
111 ▽	50	118
112	50	129
113	40	154
114	40	
115	40	148
116 ▽	35	98
117	35	120
118 △	35	184
119	35	115
120	35	122
121	35	137
122 ➥Thing vs. Hulk	55	227
123	30	89
124	30	114
125	30	96
126	25	102
127	25	64
128	25	86

Batgirl appears

Man-Bat appears



△ #411

Detective COMICS™

A new love interest

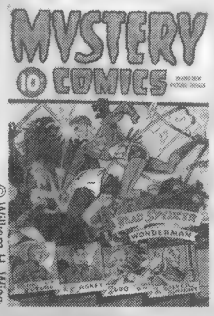
After years of dalliances with society sweethearts, female photographers, and Batwoman and Batgirl (well, sort of, in the case of the last two), Batman finally met a woman who could and did capture his heart: Talia, the daughter of Ra's al Ghul.

image © 1971 DC

THE BOTTOM LINE

NM Price	401 JUL 70	402 AUG 70	403 SEP 70	404 OCT 70	405 NOV 70	406 DEC 70	407 JAN 71	408 FEB 71	409 MAR 71	410 APR 71
	$30	$55	$35	$35	$30	$30	$30	$40	$40	$40

Mystery Comics #1 ★★



© William H. Wise

Untitled Brad Spencer, Wonderman story • 9 pp.

Wonderman and costumed partner Carol battle Dr. Voodoo's evil spirits on the planet Lilith.

How can anyone resist a nonsensical story that begins: "Even if Lilith, the dark planet, isn't a fable ... how can we find it when it's invisible, Brad?" followed by "According to the immortal Emperor's Assyrian table, Carol, it's supposed to be somewhere near the moon!"

Untitled The Magnet story • 9 pp.

Untitled Zudo the Jungle Boy story • 9 pp.

Untitled King of Futuria story • 9 pp.

Untitled Silver Knight story • 12 pp.

William H. Wise Pubs.
Ca. 1944
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Alex Schomburg

Last CGC copy: 9.0 **Then 10¢ NOW $725**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
129	25	66
130	25	80
131	30 △	118
132	25	91
133	20	86
134	16 △	53
135	16	55
136	16	
137	20	95
138	20	81
139	20	77
140	20 ▽	82
➥Harlan Ellison story		
141	20 ▽	252
➥1st Doc Samson		
142	20	92
143	20	109
144	20	71
145	20	183
146	20	
147	20	88
148	20	53
149	20	72
150	20	54
151	20	62
152	25	79
153	20	
154	20	67
155	20 ▽	59
156	20	59
157-158	20	
159	20	79
160	20	70
161	30	108
162	55	191
➥1st Wendigo		
163	15	55
164	15	
165	15	54
166	15	56
167	15	53
168	15	
169	15	59
170	15	48
171	15	88
172	25 △	89
➥X-Men app.		
173	15	52
174	15	41
175	15	50
176	15	47
177	17	67
178	17	62
179	16	50
180	180 ▽	649
➥Wolverine cameo		
181	750 ▽	2122
➥1st Wolverine story		
181/Ace	5	24
	CGC 9.8 avg	30
182	100 △	332
➥2nd Wolverine		
183	12	45
184	10	
185	10	28
186	10	30
187	10	
188	10	67
189	10	45
190	10	30
191	8	55
192	8	33
193	8	49
194	8	27
195	8	35
196	8	42
197	8	51
198	8	34
198/30¢	20	
199	8 ▽	27
199/30¢	20	
200	11 ▽	40
200/30¢	30	
201	7	
201/30¢	20	
202	7	39
202/30¢	20	
203	7	28
204-205	7	
206	7	31
207	7	
208	7	28
209	7	
210	7	20
211	7	33
212	7	
212/35¢	15	
213	7	
213/35¢	15	
214	7	27
214/35¢	15	
215	7	
215/35¢	15	
216	7	
216/35¢	15	
217	7	
218	7	40
219-222	5	
223	5	19
224	5	22
225-230	5	
231	5	18
232	5	
233	5	22
234	5	33
235	5	26
236-240	5	
241-248	4	
249	4	15
250	7	28
251-285	3	
286	4	
287-295	3	
296	5	
	CGC 9.8 avg	23
297	4	
298-299	3	
300	4	21
	CGC 9.8 avg	35
301-302	3	
303	3	13
	CGC 9.8 avg	21
304-313	3	
314	3	16
315-319	3	
320-323	2	
324	5	22
325	3	
326	4	
327-328	3	
329	2	
330	5 △	20
➥1st McFarlane		
331	5 ▽	16
332-334	5	
335	2	
336-339	3	
340	14 ▽	36
	CGC 9.8 avg	211
➥vs. Wolverine		
341	4	14
342-349	2	
350	5	18
➥1st Dale Keown		
351-371	2	
372	3 ▽	10
373	2	13
374-375	2	
376	2	12
377	3 △	13
	CGC 9.8 avg	32
378	3	
379	2	11
380-384	2	
385	4	12
386	3	
387-391	2	
392	3	

CBG Trendwatcher

Michael Tierney, Collector's Edition

HEATING UP

As good as September was for me, October was even better! The arrival of *Infinite Crisis* #1 generated a lot of excitement,, and even some positive press in the local newpaper. As a result, a lot of collectors who've dropped out of the hobby over the years are now returning to see what's happening to their old favorite characters. Sales are rivaling the peak years of 1992 and 1993.

But it's not an entirely perfect picture. While *Infinite Crisis* and, to a lesser degree, *House of M* have done a good job of reenergizing my current customer base, they're not drawing in new readers. The recent announcement by Marvel about bringing Stephen King's *Dark Tower* to comics should, hopefully, accomplish that. So there's another step in the right direction.

Another hopeful sign that I'm seeing comes in the area of supply and demand. In comics, there are two kinds of demand: demand driven by scarcity and demand created by readers. Market manipulation, like underprinting a book or a limited edition variant, creates artificial demand with scarcity. But when a good story keeps selling — especially when the supply doesn't run out — that's the best kind of demand. And right now, the industry is maximizing itself by supplying the demand. It makes for a lot of satisfied readers.

While I am seeing customers buying multiple covers of the same book, I'm not seeing people buying stacks of the same comic as a form of *investment*. People today are only buying the books that they like and want to read. So in that way, the market is very different from the early '90s; when speculators bought books they didn't even read, hoping to turn a quick profit a few months down the road, and eventually lost interest when reality proved their plan fruitless. There's none of that going on today.

And the independent publishers seem to be floating on a rising tide that raises all boats. With an introductory 25¢ special issue, Eric Powell's *The Goon* continues to build a sizable fan base. The key to his success is in making comics that are fun. The stories don't take themselves too seriously and always provide a few laughs along with plenty of action. It's a proven formula that never grows old. Check out Powell's work on *Marvel Monsters: Devil Dinosaur* for another example of this.

KEY SALES

Key sales (all unslabbed):

Batman #286 (Joker cover/story) NM $22
Batman #400 NM $24
Crisis on Infinite Earths #8 (Death of S.A. Flash) NM $19
Crisis on Infinite Earths #12 NM $13
Deadly Hands of Kung Fu magazine #1 VG+ $42
Incredible Hulk #340 (Wolverine cover) NM $30
Luke Cage, Power Man #17 VF #12.75
Mystery in Space #67 VG- $29
Picture Stories from the Bible #1 FN $85
Picture Stories from Science #2 GD $27
Rampaging Hulk magazine #1 NM $19.75
Spider-Woman (Vol. 1) #1 NM $15

House Picks

Mutant masterpieces

My top five X-Men-related picks:

1. ***X-Men: Age of Apocalypse*** **Vol. 1**
2. ***Astonishing X-Men*** **Vol. 1**
3. ***Essential Wolverine*** **Vol. 1**
4. ***Marvel Masterworks: X-Men*** **Vol.1**
5. ***Marvel Masterworks: X-Men*** **Vol. 2**

Michael Tierney *runs* ***Collector's Edition*** *in North Little Rock and* ***The Comic Book Store*** *in Little Rock, Ark. He can be reached at* ***cbsrock@swbell.net*** *or* ***(501) 791-4222****.*

House-Incredible $

1st Talia — Goes to 25¢ and increases page count — Creeper appears — Batgirl story — Drops to 20¢

411	412	413	414	415	416	417	418	419	420	421	422	423	424	425
MAY 71	JUN 71	JUL 71	AUG 71	SEP 71	OCT 71	NOV 71	DEC 71	JAN 72	FEB 72	MAR 72	APR 72	MAY 72	JUN 72	JUL 72
NM Price $30	$25	$25	$25	$25	$25	$25	$25	$25	$25	$25	$25	$25	$25	$20

PRICE GUIDE KEY: OTHER GRADES
Unslabbed (loose) Very Fine/Near Mint is **5/6** (83%) of the unslabbed NM price above
Fine (F) is **1/3** (33%) of NM
Very Good (VG) is **1/5** (20%) of NM
Very Fine (VF) is **2/3** (67%) of NM
Good (G) is **1/8** (12.5%) of NM

Livewires

Hollow Point, Ninja, Gothic Lolita, Cornfed, Stem Cell, and Social Butterfly are a teen gang of next-generation Life Model Decoys (aka "Nanobuilt human form combat mecha") with a tenuous connection to S.H.I.E.L.D. who are sent on a top-secret search-and-destroy mission targeting the usual suspect bunch of organizations bent on world domination.

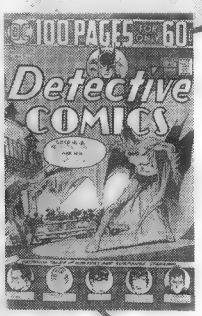
MARVEL
WRITER:
ADAM WARREN
ARTISTS:
WARREN, RICK MAYS
Color • 144 Pgs.
$7.99

Be forewarned, this is more or less a continuation of Adam Warren's work on both *The Dirty Pair* and *Gen13*, so expect the same formula of outrageous cyberpunk concepts and high-impact action sprinkled with rich dialogue. These Livewires may be every bit as artificial and attitudinal as Gen13 but are definitely a lot more fun.

With its nervy blend of SF, humor, and drama, finally there's a Marvel manga-sized volume that might actually appeal to manga fans. If it has a fatal flaw, it's the size to which it's been reduced; it renders Warren's signature multiple little text boxes unreadable. Moreover, the ending won't leave the reader feeling all warm and fuzzy.

★★★ **— S.A. Bennett**

www.marvel.com
ISBN: 0-78511-519-6



△ #445

Detective COMICS™

Spectacular *Super-Spectaculars*

For 1974 and into early 1975, *Detective Comics*, as well as several other DC titles, expanded in size to 100 pages per issue. These *Super-Spectacular*s contained new stories mixed with reprints. Among the *Detective* offerings was a revival of Paul Kirk, Manhunter.

Image © 1975 DC

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Incredible Hulk CONTINUED		
393	4	10
394	3	
395-399	2	
400	3	
CGC 9.8 avg		23
401-417	2	
418	2	13
418/Variant	3	
419	2	
420	2	4
421-425	2	
425/Variant	4	
426-448	2	
449	8	16
450	5	
451-474	2	
Ann 1	115 ▽	390
Ann 2	40	141
Ann 3	25 △	98
Ann 4	25	189
Ann 5	9	36
Ann 6	7	25
Ann 7	9	47
Ann 8	5	19
Ann 9	3	
Ann 10	4	15
Ann 11	3	10
Ann 12-19	3	
Ann 20	4	
Ann '97-'98	3	
Ashcan 1	1	
Incredible Hulk MARVEL, 1999 ➥Cont'd from Hulk		
12-20	3	
21-24	2	
25	3	25
26-33	2	
34	13 ▽	32
CGC 9.8 avg ➥Bruce Jones starts		68
35	6	21
36	5	15
CGC 9.8 avg		31
37	5	14
38	5	12
39	4	13
40	4	10
41	4	
CGC 9.8 avg		24
42-44	3	
45	3	11
46	3	
47-49	2	
50	5	12
CGC 9.8 avg		36
51	4	14
52	3	
53	3	10
54	3	9
55-63	2	
64	3	9
65-66	2	
67-72	3	
73-74	2	
75-76	4	
77-82	3	
83	5	
➥#83-86: House of M		
83/Variant	4	
➥2nd print		
84	3	
84/Variant	4	
➥2nd print		
85-87	3	
Ann 1999	5	
Ann 2000	4	
Ann 2001	3	
Incredible Hulk: The End MARVEL, 2002		
1	6	
CGC 9.8 avg		76
Incredible Mr. Limpet DELL, 1964		
1	25	66
Incredibles DARK HORSE, 2004		
1-4	3	
Inferior Five DC, 1967		
1	24	
2	16	
3-10	14	
11-12	10	
Infinite Crisis DC, 2005		
1	4	
Infinity, Inc. DC, 1984		
1	3	
2-10	2	
11-13	1	
14	4	8
➥McFarlane starts		
15-37	3	
38-45	1	
46	2	
47-49	1	
50	3	
51-52	1	
53	2	
Ann 1-2	3	
Special 1	2	
Inhumans MARVEL, 1975		
1	8 ▲	33
2-4	4	
4/30¢	7	55
5	4	24
6	3	
6/30¢	20	
7	3	
8	3	26
9	3	
10	3	11
11	3	
11/35¢	15	
12	3	33
12/35¢	15	
Special 1	4	
Invaders MARVEL, 1975		
1	18 △	60
2	10	39
3-4	6	
5	5	20
6	5	24
6/30¢	20	
7	5	29
7/30¢	20	
8-9	5	
10-12	4	
13	4	19
14	4	14
15-16	4	
17	4	18
17/35¢	7	
18	4	21
18/35¢	7	
19	4	
19/35¢	7	
20	5	18
20/35¢	10	
21	3	
21/35¢	6	
22	4	19
23-25	4	
26	4	15
27	4	19
28-29	4	
30	4	17
31	3	
32	3	31
33	4	
34	3	
35	3	20
36-40	3	
41	4	
Ann 1	12	83
Invasion! DC, 1989		
1-3	3	
Invincible IMAGE, 2003		
0	1	
1	25	
2-4	12	
5-11	7	
12-15	5	
16-24	3	
25	5	
26	3	
Iron Fist MARVEL, 1975		
1	42 ▲	154
2	12 ▲	36
3	10 ▽	38
4	8 △	28
4/30¢	20	
5	8 △	32
5/30¢	20	191
6	8 △	39
6/30¢	20	
7	8 ▽	39
8	8 △	48
9	8 ▽	37
10	8 △	41
11	8	41
12	8 △	45
13	8	36
13/35¢	10	
14	80 ▽	262
CGC 9.8 avg ➥1st Sabretooth		1486
14/35¢	150	
15	27 ▽	87
➥X-Men app.		
15/35¢	75	
Ironjaw ATLAS-SEABOARD, 1975		
1	9	16
2	6	22
3	6	
4	8	35
Iron Man MARVEL, 1968		
1	250 ▽	780
2	60 ▲	202
CGC 9.8 avg		590
3	60	177
4	60	197
5	55	198
6	50	145
7	50	168
8	40	145
9	90	182
10	42	151
11	35	127
12	35	118
13	27	79
14	27	117
15	27	82
16	27 ▽	114
17	27	96
18	25	75
19	25	91
20	25	104
21	20	82
22	20 ▽	64
23	20	65
24-25	20	
26	20	69
27	20	70
28	20	75
29	20	
30	20	51
31	15	
32	15	66
33-34	15	
35	15	69
36	15	62
37	15	64
38	15	
39	15	70
40	15	49
41	12	
42	12 ▽	51
43	35	144
➥1st Guardsman		
44	12	
45	15	54
46	15	59
47	35 ▽	127
➥Barry Smith art		
48-49	12	
50	12	44
51	17	55
52	10	
53	10 ▽	54
54	16	
55	110 ▲	463
➥1st Thanos		
56	15	53
➥Starlin art		
57	15	
58	15 △	41
59	15	
60	15	70
61	15	
62	15	71
63-65	15	
66	15	66
67	15 △	40
68	10	50
69-72	10	
73	10	31
74	10 ▽	36
75	10 ▽	30
76	10	52
77	10	31
78-79	10	
80	10	33
81	10	36
82	10	20
83	10	
84	10	32
85	10 ▽	21
85/30¢	20	
86	10	41
86/30¢	20	
87	10	
87/30¢	20	105
88	10 ▽	33
88/30¢	20	
89	10	34
89/30¢	20	
90-91	10	
92	10	19
93	10	28

Hawkman back-up

1st Spook

RETROVIEW
Mystery Comics #2 ★★

William H. Wise Pubs.
Ca. 1944
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Alex Schomburg

"Short Circuit Doom" (Jack Manning) • 9 pp.

Jack Manning gets a head shot on the cover — as did all the characters in *Mystery Comics* — for the only appearance of the two-fisted scientist.

The plot actually makes sense in the wacky way movie serials made sense during World War II — as Jack Manning clears a fellow scientist from being framed by the Nazis. "I know a lightning machine when I see one" is typical of the furious lines uttered by our hero.

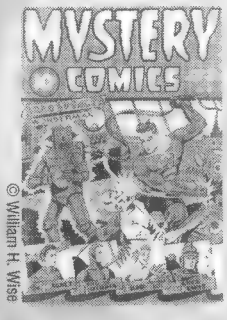
Untitled Wonderman story • 11 pp.
Untitled The Magnet story • 10 pp.
Untitled Zudo the Jungle Boy story • 8 pp.
Untitled King of Futuria story • 6 pp.
"The Safety Guard" • 2 text pp.

© William H. Wise

Last CGC copy: 9.2 **Then 10¢ NOW $585**

	426	427	428	429	430	431	432	433	434	435
	AUG 72	SEP 72	OCT 72	NOV 72	DEC 72	JAN 73	FEB 73	MAR 73	APR 73	JUL 73
NM Price	$20	$20	$15	$15	$15	$15	$15	$15	$15	$15

Mystery Comics #3 ★★½



© William H. Wise

William H. Wise Pubs.
Ca. 1944
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Alex Schomburg

Untitled Lance Lewis, Space Detective story • 10 pp.

Lance Lewis investigates murderous skullduggery during a race of two spaceships to determine the mail franchise between Earth and Mars in the year 2445.

"Space ... here comes Lance Lewis!" How can anyone not like the corny first takeoff of the hero of one of the earliest true space operas in comic books outside the pages of Fiction House's *Planet Comics*?

Untitled Brad Spencer, Wonderman story • 11 pp.

Untitled Zudo the Jungle Boy story • 8 pp.

Untitled The Magnet story • 11 pp.

Untitled King of Futuria story • 8 pp.

Last CGC copy: 5.5 **Then 10¢ NOW $500**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
94	10	27
95	10	24
96	10	29
97	10	39
98	8	27
99	8	20
99/35¢	15	
100	12 ▽	44
100/35¢	18	
101	7	
101/35¢	12	
102	7	
102/35¢	12	
103	7	
103/35¢	12	
104	7 ▽	38
105	7	32
106	7	
107	7	16
108	7	
109	7 ▽	33
110-111	7	
112	7	21
113	7	
114	7	19
115	7	18
116-117	7	
118	7	20
119	7	
120	7	23
121-122	7	
123	7	18
124-125	7	
126	7	20
127	7	20
128 ➥Alcoholism issue	7 ▽	37
129	7	24
130	5	18
131-132	5	
133	5	12
134-139	5	
140	5	17
141-149	5	
150	7	22
151-153	5	
154	7	17
155	5	19
CGC 9.8 avg		25
156	5 ▽	16
157-159	5	
160	7	
161-170	5	
171-181	3	
182	4	
183-185	3	
186	4	
187-191	3	
192	4	
193-195	3	
196	3	15
197-200	3	
201-224	2	
225-232/A	3	
233	2	17
234	2	
235	2	17
236-237	2	
238	2	15
239	2	9
240-243	2	
244	3	10
245	2	10
246-250	2	
251-257	1	
258-280	2	
281-282	3	
283-284	2	
285-287	1	
288	3	
289	1	
290	4	
291-299	1	
300	3	
300/Variant	4	
301-304	1	
305-310	2	
310/Collector's	3	
311-316	2	
317	3	
318-324	2	
325	3	
326-332	2	
Ann 1	27	133
Ann 2	20	89
Ann 3	10	27
Ann 4	4	
Ann 5-10	3	
Ann 11-13	2	
Ann 14-15	3	
Ashcan 1	2	

Iron Man
MARVEL, 1996

1-1/A	3	
2-11	2	
12	4	
13	3	

Iron Man
MARVEL, 1998

1-1/A	4	
2	2	
2/Variant	3	
3-12	2	
13	3	
14-45	2	
46	4	
47-49	2	
50	3	
51-66	2	
67-83	3	
84 ➥Avengers Disassemble	8	
85	5	
86-89	3	
Ann '98-'00	4	
Ann 2001	3	

Iron Man
MARVEL, 2004

1	4	
2-4	3	

Iron Man & Sub-Mariner
MARVEL, 1968

1	100 ▲	397

Iron Man: House of M
MARVEL, 2005

1	5	
1/Variant ➥2nd print	4	
2-3	3	

I Spy
GOLD KEY, 1966

1	55 ▽	701
2	40	
3-4	33	
5	33	158
6	33	

Jamboree Comics
ROUND, 1946

1	70 ▽	206
2	35	120
3	35	

Jingle Jangle
EASTERN COLOR, 1943

1	225	
2	200	
3	175	
4	150	
5-6	125	
7-9	100	
10-12	80	
13-15	75	
16-18	60	
19	50	91
20-25	50	
26-29	45	
30-35	40	
36-39	35	
40-42	30	

JLA
DC, 1997

1	6	19
CGC 9.8 avg		51
2	4	13
3	4	11
4	4	
5	4	14
6	4	
7-15	3	
16-40	2	
41	3	
42-49	2	
50	4	
51-74	2	
75	4	
76-99	2	
100	4	
101-106 ➥Post ID Crisis	2	
107-108 ➥Post ID Crisis	5	
109-114	2	
115 ➥ID Crisis follow-up	12	
116	5	
117-121	3	
1000000	2	
Ann 1-3	5	
GS 1-3	5	

JLA/Avengers
MARVEL, 2003

1	7	13
CGC 9.8 avg		19
3	6	
CGC 9.8 avg		18
3/2nd	7	

Joe Palooka
HARVEY, 1945

1	240	
2	160	
3-4	90	
5 ➥Simon/Kirby issue	135	
6-7	95	
8-10	75	
11-14	55	
15 ➥Humphrey origin	75	
16-20	55	
21-30	44	
31-44	38	
45-51	32	
52-59	28	
60	28	121
61	26	
62	42	
63-80	26	
81-115	24	
116-118	34	

John Carter, Warlord of Mars
MARVEL, 1977

1	8 △	20
CGC 9.8 avg		61
1/35¢	15	
2	4	
2/35¢	8	
3	3	
3/35¢	8	
4	3	
4/35¢	8	
5	3	
5/35¢	8	
6-28	3	
Ann 1-3	2	

Johnny Thunder
DC, 1973

1	12	31
2-3	8	

Joker
DC, 1975

1	16 ▲	47
2	12	26
3-5	8	
6	7	
7	7	47
8	7	26
9	7	30

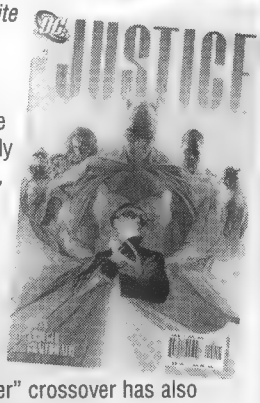
Incredible-Joker $

CBG Trendwatcher

John Tinkess, Another Dimension

HEATING UP

Infinite Crisis #1 has quickly become our best-selling title of the year, just sneaking by *All-Star Batman & Robin*. All four *Infinite Crisis* lead-in mini-series continued to sell very well through their final issues, and sales of *DC Special: The Return of Donna Troy* have exploded since her role in the *Crisis* became more apparent. Sales have also been exceptionally strong for *Justice, JSA Classified, Green Lantern, JLA, Supergirl, Superman/Batman,* and most other DC universe titles in general seem to be on the rise, as well. *House of M* maintained solid numbers throughout its run, but there doesn't seem to be much anticipation for the "Decimation" follow-up. *Friendly Neighborhood Spider-Man* had a great debut, placing at the #8 spot in our best sellers list this month. "The Other" crossover has also sparked higher sales for the other Spidey titles.



New Avengers has been one of our best-selling titles for more than a year now, but, with the book now back on a regular schedule, sales have begun to climb even higher. *Young Avengers* has continued to gain new readers each month, and *Ghost Rider* has maintained strong demand through its second issue.

House Picks

Mutant masterpieces

1. ***X-Men: The Dark Phoenix Saga***
2. ***Essential X-Men* Vol. 1**
3. ***X-Men Visionaries: Neal Adams***
4. ***Astonishing X-Men* Vol. 1**
5. ***Wolverine* Vol. 1**

COOLING DOWN

On the other hand, *Wolverine* sales have continued to plummet since Mark Millar's departure. Hopefully, the upcoming "Origin" story arc can turn things around. Sales of all *Ultimate* titles have also been in a slow decline of late.

Sales of the 99¢ *Transformers* #0 from IDW were extremely disappointing, and it would appear that this fad is officially over.

John Tinkess *runs* ***Another Dimension*** *in Calgary, Alberta. He can be reached at* ***comics@another-dimension.com*** *or* ***(403) 283-7078****.*

Manhunter begins — Goes to 50¢ — Origin of Manhunter — Goes to 60¢ — Manhunter dies — Drops to 25¢; Hawkman back-up

	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450
	SEP 73	NOV 73	JAN 74	MAR 74	MAY 74	JUL 74	SEP 74	NOV 74	JAN 75	MAR 75	APR 75	MAY 75	JUN 75	JUL 75	AUG 75
NM Price	$15	$20	$28	$28	$28	$28	$28	$28	$28	$28	$8	$8	$8	$8	$8

PRICE GUIDE KEY:
CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Living with Zombies #1-2

Wouldn't it be cool if all of a sudden everyone else became zombies? That is apparently the question that writer Matthew Billman and artist Christopher Herndon posed to each other. And, just as apparently, the answer was yes, but, since such an event isn't going to happen, Billman and Herndon created this as an alternative to living their fantasies.

FRIGHTWORLD
WRITER:
MATTHEW BILLMAN
ARTIST:
CHRISTOPHER HERNDON
B/W • 32 Pgs.
$2.50

At least, it seems that way, since the pair cast themselves as the main characters. In fact, Billman seemingly indulges in another fantasy: to be able to walk around with no pants. Hopefully, this, too, is only acted out only within these pages.

As Herndon sits at home blasting zombies in a videogame, Billman barges in and announces that zombies are walking the streets for real. Overjoyed, the two arm themselves and go about whacking the undead, as they try to make their way to the mall to loot it. This isn't even a parody of any of the multitudes of zombie comics or movies out there. It's simply a story driven by inspiration from these stories, and the creators don't try to prove otherwise.

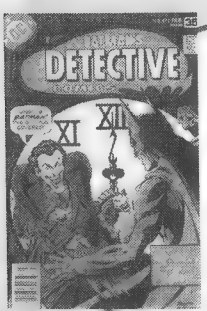
★★ **— Jim Johnson**

www.livingwithzombies.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Jonah Hex		
DC, 1977		
1	28 ▽	108
2	10	36
3-4	7	
5	7	27
6	6	35
7	7	37
8	7	34
9-10	5	
11-20	4	
21-22	3	
23	3	31
24-92	3	
Journey into Mystery		
MARVEL, 1952		
-1	2	
1	3100	
2	950	
3-4	700	
5	800	
6-9	450	
10	450	
11	450	
12	350	
13-17	350	
18	350	
19-22	350	
23-32	225	
33	250	
34-40	225	
41-49	200	
50	160	
51-61	155	
62	250	
63-71	145	
72	140	
73	200	
74-81	140	
82	160	
83 ➥1st Thor	4500	
83/Golden	60	238
84	725	
85	450	
86	400	
87	600	3145
88	250	
89	300	
90	150	
91-92	130	
93	160	
94-95	130	
96	130 ▽	1517
97	325	1632
98	120	
99	105	
100	115	
101	150	1338
102	75 ▽	983
103-104	75	
105	75	800
106	75	1116
107-108	75	
109	90	
110-111	75	
112 ➥Thor vs. Hulk	210	3751
113	75 ▽	934
114	75	1450
115	90	
116	75	
117	70	706
118	70	845
119-120	70	
121	70	265
122	70 ▽	837
123	70	
124	70 ▽	232
125	70	
503-521	2	
Ann 1	150	1179
Journey into Mystery		
MARVEL, 1972		
1	17	69
2-3	7	
4-5	6	
6-19	5	
JSA		
DC, 1999		
1	5 ▽	18
CGC 9.8 avg		22
2-36	3	
37	4	
38-49	3	
50	4	
51-57	3	
58	4	
59-66	3	
67 ➥Identity Crisis tie	7	
68	5	
69-70	4	
71	3	
72	4	
73 ➥Inf. Crisis tie	5	
74 ➥Inf. Crisis tie	4	
75-78	3	
Ann 1	5	
JSA: Classified		
DC, 2005		
1/Conner	16	
1/Hughes	24	
1/Sketch ➥Hughes, 2nd print	7	
2	9	
2/Sketch	4	
3-4	5	
Judo Girl		
ALIAS, 2005		
0/Conv	8	
1-4/Balan	3	
1-4/Taylor	4	
Judomaster		
CHARLTON, 1966		
89	12	
90-98	9	
Jungle Action		
MARVEL, 1972		
1	15 ▽	46
2-4	7	
5 ➥Black Panther begins	35	123
6	12	76
7	8	
8	15	52
9	7	
10-12	6	
13	6	25
14	6	30
15-16	6	
17	5	42
18-19	5	
20	5	13
21	5	
21/30¢	20	
22	5	
22/30¢	20	
23-24	5	
Jungle Comics		
FICTION HOUSE, 1940		
1	4000	
2	1500	
3-4	1250	
5	1500	
6	650	
7	600	
8-10	545	
11-15	475	
16-20	425	
21-25	370	
26-30	340	
31-35	290	
36-40	250	
41-50	215	
51-60	200	
61-70	180	
71-90	160	
91-97	140	
98	210	
99-100	140	
101-108	130	
109	130	307
110	130	
111-130	125	
131-150	115	
151-163	100	
Jungle Jim		
STANDARD, 1949		
11	60	
12-13	40	
14	40	105
15	40	
16-20	35	
Jungle Jim		
DELL, 1954		
3	30	
4-9	25	
10-13	20	
14	20	95
15-19	20	
Justice		
DC, 2005		
1/Heroes	5	
1/Villains	4	
2	4	
Justice League		
DC, 1987		
1	6	
2	3	
3	3	32
3/Ltd.	10	54
4	3	
5-6	2	
Ann 1	3	
Justice League Adventures		
DC, 2002		
1	3	15
2-34	2	
Justice League America		
DC, 1989		
0-50	2	
51-68	1	
69	3	23
70-99	2	
100	3	
100/Variant	4	
101-113	2	
Ann 4-Ann 8	3	
Ann 9	4	
Ann 10	3	
Special 1	2	
Special 2	3	
SP 1/A-SP 1/B2		
Justice League of America		
DC, 1960		
1	5000	
2	1250	4050
3	1000	
4	700	
5	600	
6-8	400	
9 ➥JLA origin	1000	3888
10	400	
11-15	250	
16	225	700
17-20	225	
21 ➥Earth-2 visit	350	
22	325	
23-30	150	
31	100	658
32	90	235
33	90	
34	75	291
35-36	75	
37 ➥Supes vs. Cap. Mrv.	125	381
38	125	495
39	125	
40	75	
41	75 ▽	287
42	60	
43	60	285
44	60	
45 ➥1st SA Sandman	60	339
46 ➥JSA app.	110	468
47	95	336
48 ➥Giant issue	140	403
49	60	
50	60	220
51-52	60	
53	55	203
54	55	246
55 ➥JSA team-up	115	417
56 ➥JSA team-up	100	350
57-59	55	
60	55	207
61	55	172
62	55	
63	45	143
64	45	183
65	45	129
66	45	210
67 ➥Giant	60	
68	50 △	165
69	45	112
70	45	256
71	45	
72 ➥Giant	45	227
73-77	35	
78	35	126
79	35	
80	35	127
81	35	
82 ➥G.A. Batman app.	45	152
83-84	30	
85 ➥Giant	40	136
86	25	
87	25	91
88	25	
89	25	93
90	25	95
91	35	145

Hawkman back-up

Goes to 30¢; Batman's origin



△ #475

Detective COMICS™

Laugh, clownfish, laugh

The Joker has been a frequent thorn in Batman's side since the earliest appearances of The Clown Prince of Crime. Among the most memorable stories was "The Laughing Fish." It was later adapted into an episode of *Batman: The Animated Series.*

image © 1977 DC

	451	452	453	454	455	456	457	458	459	460
	SEP 75	OCT 75	NOV 75	DEC 75	JAN 76	FEB 76	MAR 76	APR 76	MAY 76	JUN 76
NM Price	$6	$6	$6	$6	$6	$6	$6	$6	$6	$6

THE BOTTOM LINE

RETROVIEW
Mystery Comics #4 ★★

Untitled Lance Lewis, Space Detective story • 8 pp.

Lance Lewis, somehow relocated in time to the 22nd century, defeats one-eyed blobs of protoplasm from Saturn.

"Our brains are highly developed, Earthman, but our bodies are simple cellular structure! We can squeeze into any shape we please! We came in through your rocket exhausts!" It's lines like that that make suspending disbelief so much fun when reading old comics.

Untitled Wonderman story • 11 pp.

Untitled The Magnet story • 11 pp.

Untitled Zudo the Jungle Boy story • 9 pp.

Untitled King of Futuria story • 8 pp.

William H. Wise Pubs. Ca. 1944
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Alex Schomburg

© William H. Wise

My CGC copy: 9.4 — Then 10¢ NOW $500

Other Mysterious appearances

All of the characters in *Mystery Comics* seemingly popped up out of nowhere. All four issues are fairly uncommon, and it's tough to complete the set. None of the art is signed, but it's by many of the same folks who produced the erratic work that made Nedor Comics so raggedly illustrated inside compared to Alex Schomburg's compelling and highly collectible covers.

Brad Spencer (Wonderman) reappeared in *Wonder Comics* #9-20 (Dec 46-Oct 48); Dick Devens (King of Futuria) popped up again in *Wonder* #11-14 (Apr 47-Oct 47); and Lance Lewis (Space Detective) came back in *Startling* #44-53 (Mar 47-Sep 48).

This was a real oddity, since it was unusual for characters to disappear for three years and then return.

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
92	32	131
93 ➥Giant	25	
94 ➥Sandman origin	60	204
95	20	136
96	20	71
97	20	71
98	20	91
99	20	
100	65	241
101-102	20	
103	20	67
104-106	20	
107	25	81
108	25	76
109	20	
110	25	
111	25	118
112-113	25	
114	25	127
115	25	
116	25	89
117-119	15	
120	15	40
121-122	15	
123	15	45
124	15	53
125	15	
126-127	10	
128	10	29
129	10	
130	10	32
131	10	36
132	10	17
133-135	10	
136	10	51
137	20	69
138	7	30
139	7	53
140	7	30
141-146	7	
147	7	32
148	7	
149	7	37
150	7	36
151	5	28
152	5	32
153	5	
154	5	25
155-156	5	
157	5	40
158	5	
159	5	35
160-165	5	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
166-167	12	
168 ➥Mindwipe story	25	53
169-183	5	
184	5	33
185-192	5	
193	5	20
194-199	5	
200	7 △	29
201	3	
202	3	12
203-217	3	
218	4	
219	3	
220	4	
221-226	3	
227	4	
228-260	3	
261	4	
Ann 1	5	
Ann 2-3	4	
Kamandi Last Boy on Earth DC, 1972		
1	20 △	73
2	15	85
3	10	41
4	8 ▽	32
5	8	32
6	8	27
7-8	8	
9	8	43
10	8	43
11	7	
12	7	31
13-14	7	
15	7	29
16-17	7	
18	7	32
19	7	
20	6	
21	6	22
22	6	
23	6	36
24-25	6	
26	6	40
27	6	37
28	6	
29	6	31
30	6	35
31	6	23
32	6 ▽	32
33-34	6	

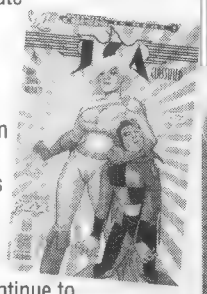
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
35	6	37
36	6	30
37	6	
38	6	17
39-40	5	
41-54	4	
55-58	3	
59	4	
Karate Kid DC, 1976		
1	12	46
2-3	7	
4-15	5	
Ka-Zar MARVEL, 1970		
1	35	120
2	15	
3	15	109
Ka-Zar MARVEL, 1974		
1	17	59
2	7	24
3-7	5	
8-11	3	
12	3	35
13-14	3	
15	3	19
15/30¢	20	
16	3	
16/30¢	20	
17	3	
17/30¢	20	
18-20	3	
Ka-Zar MARVEL, 1997		
-1	2	
1	3	
2-20	2	
Ann 1997	3	
Ka-Zar the Savage MARVEL, 1981		
1	5	21
2-34	2	
Kid Colt Outlaw MARVEL, 1948		
1	665	
2	335	
3-5	250	
6-10	175	

CBG Trendwatcher

William Insignares, Demolition Comics

HEATING UP

All the *Infinite Crisis* and *House of M* titles and tie-ins are still our best sellers for the fourth month in a row! Nothing else even comes close. Period. Notable mentions: *Supergirl, Superman, JSA Classified, Wonder Woman, Wolverine, X-Men,* wait a minute — those are all *Infinite Crisis* and *House of M* tie-ins! Never mind, then.



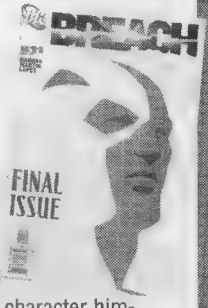
Those giant-event storylines rule our new-comics sales, back-issue sales, subscription sales, Web sales, and future sales, and even my dang employees buy them all! I fear I have caught the bug, as well.

There is quite a bit of hype building for Spider-Man's new crossover "The Other, Evolve or Die." Many of our regular subscribers have added the whole storyline to their pull and hold lists.

DC blondes are hot! *Supergirl* and *JSA Classified* continue to sell out for us, even with multiple printings.

COOLING DOWN

Nick Fury's Howling Commandos did not meet our expectations in that we thought we were going to sell zero copies and we ended up selling three or four. Some people will just buy anything!



DC's *Breach,* that was supposed to be pivotal to the *Infinite Crisis*, wrapped up without even a dull thud. Maybe if the guy had had blond hair and a bigger chest, the title would have sold better.

Thor: Blood Oath is not selling as well as expected because it is not in current continuity. *Weapon X: Days of Future Now* is a series that could have sold a lot better, if it had been released prior to the whole *House of M* event. Timing was crucial with this series. I believe it started about four months too late.

Drax the Destroyer was another disappointment. The character himself is third-rate, and not very bright: a kind of Thanos wanna-be that looks somewhat like Martian Manhunter. Unfortunately, most comics readers don't know who he is and don't care to find out.

LOOK AGAIN

While *Astonishing X-Men* is on another hiatus, *New Avengers* has continued to consistently sell better and better with every issue for us. I really cannot remember the last time *Avengers* sold as well as it has now, since it became *New Avengers*.

House Picks

Mutant musings

We have put in strong advance reorders for "Decimation" and *Deadly Genesis* titles and tie-ins. It appears that *House of M* was really setting the stage for the next mutant massacre. Who will live and who will die? More importantly, how long will they stay dead this time? Some "Decimation"-related books that look promising in terms of high sales are:

X-Men: Deadly Genesis
House of M: The Day After
Son of M
Sentinel Squad O.N.E.
X-Men: The 198
X-Factor

William Insignares *runs* ***DemolitionComics.com*** *in Tampa, Fla., which he bills as "the world's first multi-lingual international comics super store." He can be contacted at* ***(813) 832-2692*** *or* ***comicsgonewild@aol.com****.*

	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475
	Bicentennial #29		1st Black Spider			Fights Signalman			1st Dr. Phosphorus	Goes to 35¢	Hugo Strange appears				"Laughing Fish"
	JUL 76	AUG 76	SEP 76	OCT 76	NOV 76	DEC 76	JAN 77	MAR 77	MAY 77	JUN 77	AUG 77	SEP 77	OCT 77	DEC 77	FEB 78
NM Price	$6	$6	$5	$6	$6	$9	$9	$9	$5	$5	$8	$8	$8	$10	$15

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4
CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Mallrats Companion

All those who have strived in vain to obtain a copy of the out-of-print *Mallrats* book from Kitchen Sink, rejoice! A new printing is available from Graphitti Designs. It's not exactly the same book. The contents are essentially the same, but the layout and design are somewhat different.

GRAPHITTI DESIGNS
WRITER:
KEVIN SMITH
COLOR • 96 PGS.
$14.95

The new layout is more sophisticated and will probably appeal to modern sensibilities better than its 1995 predecessor. Advantage: Graphitti.

The font for the movie script in the earlier edition is easier on the eyes. Advantage: Kitchen Sink.

The reproductions of the comic-book parody covers are larger in the original, making them easier to appreciate. Advantage: Kitchen Sink.

Kitchen Sink's edition has been unavailable for years and doesn't surface online nearly often enough to meet demand. Graphitti's is here and now. Big advantage: Graphitti. Bottom line: they're two different but essentially similar books. No one will need both, but Kevin Smith fanatics (yours truly) will want both.

★★★½ — **Jack Abramowitz**

www.graphittidesigns.com
ISBN: 0-936211-25-3

RetroView ROBIN HOOD TALES™

Reviewed by Michelle Nolan

In one of its last attempts at an original title, Quality Comics came up with a version of Robin Hood faithful to the classic legends. The stories were solid, if wordy, and the art was excellent. Matt Baker is often credited with working on #2-6, along with producing covers with Chuck Cuidera, but Quality's house inking style makes it tough to distinguish, resulting in uncredited work. When Quality went out of business in 1956, *Robin Hood Tales* was one of only four Quality titles picked up by DC. The artistic team of Ross Andru and Mike Esposito was a fine choice for the eight DC issues, especially considering the way DC expanded the Robin Hood legend.

Robin Hood Tales ™ DC

COST TO OWN THE ORIGINALS IN NM: **$2,630**

	UNSLABBED Near Mint CGC 9.4 NM	SLABBED NM
Kid Colt		
CONTINUED		
11	225	
12-20	150	
21-30	105	
31-40	90	
41-50	80	
51-60	65	
61-70	48	
71-100	40	
101-110	28	
111-120	18	
121-130	14	
131-137	10	
138	10	69
139	10	
140-170	5	
171-200	4	
201-205	3	
205/30¢	20	
206-219	3	
219/35¢	15	
220	3	
220/35¢	15	
221-229	3	
Kid Eternity		
QUALITY, 1946		
1	560	981
2	290	
3	250	
4-5	175	
6-10	135	
11-18	105	
King Conan		
MARVEL, 1980		
1	5	22
2-10	2	
11-19	1	
Kingdom		
DC, 1999		
1	3	
2	3	
Kingdom Come		
DC, 1996		
1-3	5	
4	5	18
King Kong		
GOLD KEY, 1968		
1	12	
Kobra		
DC, 1976		
1	9	29
2-7	3	
Korak, Son of Tarzan		
GOLD KEY, 1964		
1	65	
2-5	45	
6-11	30	
12-18	25	
19-37	20	
38-45	17	
46	17	61
47-51	15	
52-59	10	

	UNSLABBED Near Mint CGC 9.4 NM	SLABBED NM
Kull and the Barbarians		
MARVEL, 1975		
1	16	61
2	4	38
3	5	
Kull the Conqueror		
MARVEL, 1971		
1	20	73
2	12	40
3	8	24
4	8	32
5	7	36
6-7	5	
8	5	28
9	5	51
10	5	
Kull the Destroyer		
MARVEL, 1973		
11-13	2	
14	2	28
15-16	2	
16/30¢	20	
17-21	2	
21/35¢	15	
22	2	
22/35¢	15	
23	2	
23/35¢	15	
24-29	2	
Lady Death		
CHAOS!, 1998		
1	7	25
1/Ltd.	9	
2-5	3	
5/Variant	4	
6-16	3	
Lancelot Link		
GOLD KEY, 1971		
1	30	102
2	17	
3-8	10	
Land of the Giants		
GOLD KEY, 1968		
1	30	112
2	18	
3-5	15	
Laurel and Hardy		
DELL, 1962		
1	30	
2	20	
3	20	64
4	20	
Leading Comics		
DC, 1941		
1	3500	
2	1100	
3	850	
4-5	675	
6-9	580	
10	580	1100
11-15	440	
16-22	70	
23	110	
24-30	55	
31-41	40	
League of Extraordinary Gentlemen		
DC, 1999		
1	8	28
CGC 9.8 avg		52
1/A-2	5	
3-5	4	

	UNSLABBED Near Mint CGC 9.4 NM	SLABBED NM
5/A	65	226
➥Recalled edition		
6	4	
League of Extraordinary Gentlemen		
AMERICA'S BEST, 2002		
1-6	4	
Leave it to Beaver		
DELL, 1962		
1	100	351
L.E.G.I.O.N.		
DC, 1989		
1	3	
2-22	2	
23	3	
24-49	2	
50	4	
51-69	2	
70	3	
Ann 1-5	4	
Legion		
DC, 2001		
1-24	3	
25	4	
26-38	3	
Legionnaires		
DC, 1993		
0	2	
1	3	
2-49	2	
50	4	
51-64	2	
65-80	3	
1000000	4	
Ann 1	5	
Ann 2	4	
Ann 3	3	
Legion of Monsters		
MARVEL		
1	35	124
Legion of Super-Heroes		
DC, 1973		
1	15	52
2	8	
3	7	14
4	7	24

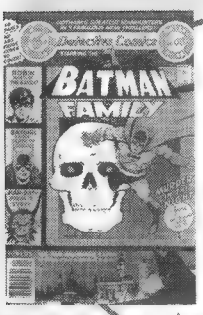
	UNSLABBED Near Mint CGC 9.4 NM	SLABBED NM
Legion of Super-Heroes		
DC, 1980		
259	4	
260-270	3	
271-284	2	
285	3	
286-296	2	
297	3	
CGC 9.8 avg		20
298-309	2	
310	3	
311-313	2	
Ann 1	3	
Ann 2-3	2	
Legion of Super-Heroes		
DC, 1984		
1	5	
2-5	4	
6-36	2	
37	5	
38	5	14
39-44	2	
45	3	
46-63	2	
Ann 1	3	
Ann 2-3	2	
Ann 4	3	
Legion of Super-Heroes		
DC, 1989		
0	2	
1	3	
2-37	2	
38	3	
39-49	2	
50	4	
51-53	2	
54	3	
55-99	2	
100	6	

	UNSLABBED Near Mint CGC 9.4 NM	SLABBED NM
101-108	2	
109-123	3	
1000000	4	
Ann 1	5	
Ann 2-6	4	
Ann 7	3	
Legion of Super-Heroes		
DC, 2005		
1	4	
2-11	3	
Liberty Comics		
GREEN, 1945		
5-9	125	
10	90	
11	90	215
12-15	90	
Limited Collectors' Edition		
DC, 1973		
C-20	32	
➥Rudolph		
C-21	16	
C-22	14	
C-23	16	
C-24	26	
➥Rudolph		
C-25	28	
➥Batman		
C-27	16	
C-29	10	
C-31	15	
C-32	10	
C-33	16	
C-34	12	
C-35	10	
C-36	16	
C-37	20	
➥Batman		
C-38-C-39	10	

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions.

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.



△ #481

Detective COMICS™

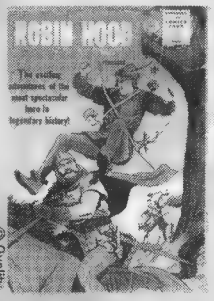
The dollar *Detective*

No, Batman didn't become a frugal sleuth; DC expanded the size of several of its titles, including *Detective Comics*, in late 1978 to $1 comics. The size increase lasted nearly two years, until late 1980, when the size shrank and the price was cut in half.

image © 1979 DC

	476	477	478	479	480	481	482	483	484	485
			1st Clayface III	Bigger 50¢ issues		Goes to $1	P. Craig Russell art	1st Maxie Zeus	Robin's origin	Batwoman dies
NM	MAR 78	MAY 78	JUL 78	SEP 78	NOV 78	DEC 78	FEB 79	APR 79	JUN 79	AUG 79
Price	$15	$7	$7	$7	$5	$7	$5	$7	$5	$4

Robin Hood Tales #1 ★★★



© Quality

Quality
Feb 1956
Writer: Uncredited
Pencils: Ogden Whitney
Inks: Whitney
Cover: Whitney

"The Trapping of Robin Hood" • 10 pp.

Robin Hood sets the tone for the series by twice making a fool of the Sheriff of Nottingham.

The introductory story in the series is effective because of the devil-may-care sense of humor shown by Robin Hood, as he steals a feast from the Sheriff of Nottingham, then rescues a prisoner. His disguise as a one-eyed bandit works well. There's a nice compromise between the number of words necessary to tell the tale and the art.

"The Wrath of Robin Hood" • 6 pp.

"The Black Knight of Castle Fury" • 8 pp.

"The Engines of War" • 4 pp.

"The Outlawing of Robin Hood" 1 text pp.

Last CGC copy: 8.0 **Then 10¢ NOW $190**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
C-40	12	
C-41-C-43	10	
C-44	12	
C-45-C-47	10	
C-48	12	
C-49-C-50	10	
C-51-C-52	12	
C-57-C-59	14	

Little Audrey
HARVEY, 1945

25	125	
26-29	75	
30-40	50	
41	40	149
42-53	40	

Little Lulu
DELL, 1948

1	600	
2	300	
3	225	
4-5	200	
6-10	165	
11-20	125	
21-30	105	
31-38	90	
39	125	
40	90	
41-50	70	
51-60	60	
61-70	55	
71-80	45	
81-90	40	
91-99	35	
100	50	
101-120	30	
121-140	28	
141-160	25	
161-164	20	
165	70	148
➥...in Paris		
166	70	
➥Christmas Diary		
167-180	20	
181-200	15	
201-220	9	
221-240	6	
241-250	4	
251-257	3	
258-259	12	
260	325	
➥Sold only in packs		
261	45	
➥Sold only in packs		
262-265	12	
➥Sold only in packs		
266-268	15	
➥Sold only in packs		

Lobo
DC, 1990

1	3	
2-4	2	

Lobo
DC, 1993

0	3	
1	4	
2-10	3	
11-55	2	
56-64	3	
1000000	4	
Ann 1	5	
Ann 2-3	4	

Logan's Run
MARVEL, 1977

1	5	23
2-5	2	
6	4	53
➥Thanos back-up		
6/35¢	15	53
➥Thanos back-up		
7	2	
7/35¢	15	

Loki
MARVEL, 2004

1	12	
CGC 9.8 avg		42
2	6	
3-4	4	

Lone Ranger
DELL, 1948

1	660	
2	360	
3	265	403
4-5	230	
6-7	195	
8	275	
➥Lone Ranger origin		
9-10	195	
11-20	138	
21-30	100	
31-40	75	
41-50	58	
51-70	50	
71-80	38	
81-100	34	
101-111	30	
112	55	
113-117	45	
118	50	
119-145	45	

Lone Wolf and Cub
FIRST, 1987

1	6	18
2-3	4	
4-38	3	
39	6	
➥Giant-size		
40	3	
41-49	4	

Lost in Space
INNOVATION, 1991

1-12	3	
13	4	
13/Gold	5	
14-18	3	
Ann 1	3	26
Ann 2	3	
Special 1	4	
Special 2	3	

Love & Rockets
FANTAGRAPHICS, 2001

1	6	
2-9	4	
10	6	
11-14	5	

Lucifer
DC, 2000

1	4	
2-49	3	
50	4	
51-67	3	
Book 6	15	

Machine Man
MARVEL, 1978

1	3	21
2-6	2	
7	2	14
8-17	2	
18	2	20
➥Alpha Flight app.		
19	13	
➥1st Jack O'Lantern		

Mad
E.C., 1952

1	5000	
2	1250	
3	725	2619
4	700	1917
5	1200	
➥Low distribution		

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
6-10	525	
11	525	2625
12-13	425	
14	425	1300
15	425	2005
16-18	425	
19	425 ▲	808
20	300	825
21	300	435
22	300	785
23	300 ▽	1019
24	785	
➥1st magazine issue		
25	300	
26-27	250	
28-29	225	
30	350	
31	200	
32	175	589
33	165	
34-35	140	
36-40	110	
41-45	80	
46	80	363
47-50	80	
51	60	
52	60	215
53-60	60	

Kid Colt-Mad $

CBG Trendwatcher

Jon Newman, Ultimate Comics

HEATING UP

Infinite Crisis #1 lived up to expectations, but, surprisingly, *All-Star Batman & Robin The Boy Wonder* #2 sold better for us. *Friendly Neighborhood Spider-Man* was huge for us, as well as all "The Other" parts, making me glad I bumped my orders so much. *House of M* #7 and #8 both saw an increase in sales over previous issues, mostly because the story finally became exciting. Pre-orders on the Ultimate Comics Exclusive Edition of *Bloodrayne Lycan Rex* have been through the roof, pleasing me ever so much. A huge surprise that looks like a trend is sales of one issue in a series selling much better than issues before and after, such as *DC Special: The Return of Donna Troy* #4, *JSA Classified* #4, *JLA* #119, and *House of M* #4, #7, and #8, which all outsold other issues in their respective series.

COOLING DOWN

On a down note, tie-ins to *House of M* and *Infinite Crisis* have become much more pick-and-choose among our customers. The *Exile* and *Aquaman* tie-ins aren't selling great, whereas the *Birds of Prey* and *Captain America* tie-ins are flying off the shelves. Also, one-shots aren't performing nearly as well as they have in the past. The Marvel Monster Group books were all well-written, fun books, but only *Devil Dinosaur* packed a sales punch. *Spider-Man Family* enjoyed OK sales during its first week but since has become an "I think I'll pass" book. There are exceptions, such as *Giant-Size X-Men* #4, which continues to move well, as did the *Ultimate Annuals* and *Giant-Size Spider-Woman*, but for the most part they are DOA. Also, Marvel minis have basically died, except for *Defenders*, go figure.

LOOK AGAIN

Speakeasy books have really been moving well, as people have figured out that one of every two is a great book. *Grounded* and *Girls* have been monster hits for us. Also, new Image titles like *Fell* and *Fear Agent* have been moving well. Image has been putting together hit after hit this year.

House Picks

Mutant masterpieces

1. ***House of M* #7 and #8.** The end of so many pesky mutants.
2. ***Astonishing X-Men* #1-12.** The Danger Room tries to wipe out all those pesky mutants.
3. ***X-Men Colossus Bloodline.*** Somebody's killing off all those pesky mutants.
4. ***Decimation.*** Someone took away all of my pesky mutant friends.
5. ***Exiles World Tour.*** Pesky mutants make New Universe cool. Sad, ain't it?

Even *Spawn* #150 has sold above the call of duty. IDW has also put together a hit selection of late, with books like *Doomed, Shadowplay, Angel, Saw,* and *Night Mary* enjoying big sales month after month. All of these books outsold the *30 Days of Night* books for me. Marvel's *Nick Fury and His Howling Commandoes* was a dud, which is a shame, because the story seems kind of good.

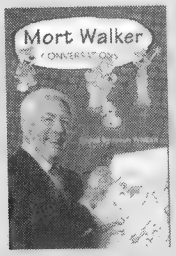
Jon Newman** is the manager of **Ultimate Comics** in Durham, N.C., which can be reached at **(919) 806-8282** or at **www.ultimatecomicsonline.com

Batgirl forgets Batman and Robin's ID's — 1st Crime Doctor — Drops to 50¢ — Anniversary issue; Dr. Erdel dies

	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500
	OCT 79	DEC 79	FEB 80	APR 80	MAY 80	JUN 80	JUL 80	AUG 80	SEP 80	OCT 80	NOV 80	DEC 80	JAN 81	FEB 81	MAR 81
NM Price	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4	$5

Mort Walker: Conversations

Mort Walker is a legend in the cartooning industry. Any search on Google or Yahoo produces thousands of entries. His accomplishments include the creation of 11 comic strips (from his first at age 13, *The Lime Juicers*) to his currently published *Beetle Bailey* and *Hi and Lois*. The Museum of Cartoon Art, soon to be opened in the Empire State Building, owes its existence to Walker's enthusiastic collecting and lobbying for donations over the years.



UNIVERSITY PRESS OF MISSISSIPPI

WRITER:
JASON WHITON
B/W • 267 Pgs.
$20 (TPB); $50 (HC)

Reading this book is like sitting down with Walker over a beverage. Interviews from as far back as 1938 introduce the reader to a young, confident Addison Mort Walker, and an extensive discussion transcript with assistant Bill Janocha makes it clear that Walker simply loves cartooning. He also is passionate about preserving the history of popular cartoon strips.

Fans of comic strip history, *Beetle Bailey, Hi and Lois,* and *Boner's Ark,* unite. The creator has spoken!

★★★ **— Tim Lasiuta**

www.upress.state.ms.us
ISBN: 1-57806-699-9 (SC)
1-57806-700-6 (HC)

UNSLABBED Near Mint CGC 9.4 NM | SLABBED NM

Mad
CONTINUED
61-70 48
71-80 36
81-99 32
100 . . . . . 32 363
101-120 . . 18
121 22
122 18
123-140 . . 15
141-150 . . 12
151-160 . . . 9
161-170 . . . 8
171-189 . . . 7
190-200 . . . 5
201-220 . . . 4
221-260 . . . 3
261-265 . . . 2
266 . . . . . 2 18
267-342 . . . 2
343-417 . . . 3
418-459 . . . 4

Magnus, Robot Fighter
GOLD KEY, 1963
1 200
2-3 125
4-10 60
11-13 35
14 . . . . . 35 91
15 35
16 . . . . . 35 125
17-18 35
19 . . . . . 35 71
20 35
21-28 20
29-45 10
45/Whitman . 18
46 10

Magnus Robot Fighter
VALIANT, 1991
0/Card . . . . 40 △ 36
0/No card . . 30
1 . . . . . 10 24
CGC 9.8 avg 107
2 . . . . . 8 12
3 . . . . . 5 7
4 . . . . . 5 5
5 . . . . . 6 9
CGC 9.8 avg 84
➥Flip-book with Rai #1
6 . . . . . 6 11
7-8 4
9-10 3
11 6
12 . . . . . 20 △ 24
➥1st Valiant Turok
13-16 3
17-21 2
21/Gold . . . 20
22-25 2
25/VVSS . . . 15
26-35 1
36 2
37-43 1
44 3
45-54 2
55-57 3
57/error . . 10
58-60 3
61-62 4
63 5
64 . . . . . 12 19
Yb 1 5

Man-Bat
DC, 1975
1 . . . . . 10 32
2 . . . . . 4 17

Man-Bat
DC, 1984
1 3

Man-Bat
DC, 1996
1-3 3

Man from Atlantis
MARVEL, 1978
1 . . . . . 3 16
2-7 2

Man from U.N.C.L.E.
GOLD KEY, 1965
1 150
2 75
3-5 50
6-19 35
20 . . . . . 35 124
21-22 25

Man of Steel
DC, 1986
1-6/Silver . . . 3

Man-Thing
MARVEL, 1974
1 . . . . . 30 ▽ 86
2 . . . . . 14 △ 27
3 . . . . . 10 ▽ 57
4 . . . . . 8 37
5 . . . . . 10 △ 31
6 . . . . . 5 ▽ 30
7 . . . . . 5 △ 37
8-10 5
11 . . . . . 3 31
12 . . . . . 3 49
13 . . . . . 3 35
14 . . . . . 3 ▽ 38
15-16 3
17 . . . . . 3 △ 30
18-19 3
20-22 3

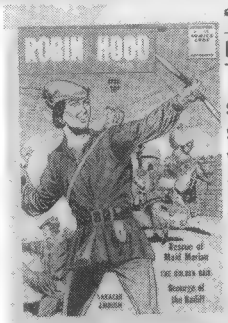
Man-Thing
MARVEL, 1979
1 . . . . . 3 19
2-11 2

M.A.R.S. Patrol Total War
GOLD KEY, 1966
Was *Total War*
3 50
4 . . . . . 35 40
5 35
6-10 25

Marvel and DC Present
MARVEL, 1982
1 . . . . . 12 19

Marvel Chillers
MARVEL, 1975
1 . . . . . 12 46
2 . . . . . 7 15
3 . . . . . 10 ▽ 43
4 . . . . . 7 39
4/30¢ 20
5 7
5/30¢ 20
6 . . . . . 5 16
6/30¢ 20
7 5

RETROVIEW
Robin Hood Tales #2 ★★★★



"The Rescue of Maid Marian" • 10 pp.
Robin Hood's origin is told.

The bright writing of this origin story is typified, when Lord Robert, still not yet Robin Hood, insults wicked Prince John: "Sire, a swine may call himself a bird … but the name cannot lift him from the mud to a treetop!" He meets Little John, Will Scarlet, Much the Miller, and Friar Tuck, then rescues "his childhood companion" Maid Marian — all in the final five pages of the story! This is a marvelous example of how well a story can be told in 10 pages.

"The Scourge of the Bailiff!" • 6 pp.

"The Golden Rain" • 8 pp.

"The Saracen Ambush" • 4 pp.

Quality
Apr 1956
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

© Quality

Best CGC copy 7.5 Then 10¢ NOW $185

UNSLABBED Near Mint CGC 9.4 NM | SLABBED NM

Marvel Classics Comics
MARVEL, 1976
1 7
2 5
3 . . . . . 5 8
4 . . . . . 5 14
5 5
6-27 4
28 . . . . . 8 21
➥1st Mike Golden art
29-36 4

Marvel Collectible Classics
MARVEL
Amazing: 300 15
CGC 9.8 avg 167
300/Autogr . . 30
Avengers: 1 . . 15
G.S. X-Mn: 1 . . 15
X-Men: 1 . . . 15

Marvel Collectors' Item Classics
MARVEL, 1966
1 125
2 . . . . . 70 251
3 . . . . . 45 176
4 45
5-6 30
7 . . . . . 15 114
8-10 15
11-17 12
18 . . . . . 12 48
19 . . . . . 12 53
20 12
21 15
22 17
23 20

Marvel Comics Presents
MARVEL, 1988
1 . . . . . 4 18
2-5 3
6-53 2
54-62 3
63-71 2
72 . . . . . 4 13
73 3
74 . . . . . 3 13
75-77 3
78 . . . . . 3 13
79-86 3
87-175 2

Marvel Double Feature
MARVEL, 1973
1 . . . . . 40 140
2 20
3 15
4-8 10
9-15 8
15/30¢ 20
16 8
16/30¢ 20
17 8
17/30¢ 20
18 8
19-21 6

Marvel Family
FAWCETT, 1945
1 1100
2 525
3 425
4-5 315
6-10 265
11-20 . . . 200
21-30 . . . 165
31-40 . . . 135
41-70 . . . 100
71-81 85
82-84 75
85 . . . . . 75 198
86-89 75

Marvel Fanfare
MARVEL, 1982
1 . . . . . 5 15
CGC 9.8 avg 35
2 . . . . . 3 18
3-5 3
6-60 2

Marvel Feature
MARVEL, 1971
1 . . . . . 125 ▽ 382
2 . . . . . 60 173
3 . . . . . 30 89
4 . . . . . 25 87
5 . . . . . 10 40
6 . . . . . 10 32
7 . . . . . 10 35
8 10
9 . . . . . 10 37
10 10
11 . . . . . 55 180
➥Thing vs. Hulk
12 . . . . . 35 ▽ 84

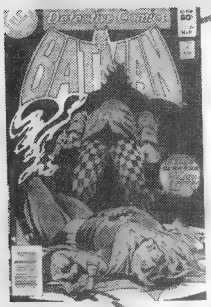
Marvel Feature
MARVEL, 1975
1 . . . . . 12 43
2 . . . . . 3 △ 36
3 . . . . . 3 19
4 3
4/30¢ 35 179
5 . . . . . 3 △ 27
5/30¢ 20
6 . . . . . 3 36
7 . . . . . 3 27

Marvel Knights 4
MARVEL, 2004
1 4
CGC 9.8 avg 22
2-23 3

CBG PRICE GUIDE FAQ

Commonly-used abbreviations in the *CBG* price guide include:

Conv: Convention issue.
DF: Dynamic Forces officially licensed autographed comic.
Golden: Golden Record.
VVSS: Valiant Validated Signature Series; comics autographed on the cover by the creators and packaged with a certificate of authenticity.



△ #524

Detective COMICS™

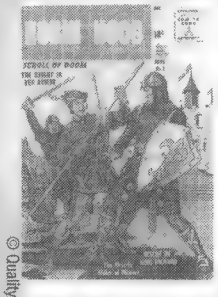
A new Robin for a new era

After a number of years of operating solo, Batman acquired a new sidekick when he adopted Jason Todd, another orphaned circus performer (later retconned into a juvenile Batmobile tire thief). Todd became the second Robin in a short-lived career.

image © 1983 DC

	Fights Joker					Goes to 60¢			Fights Cat-Man	
	501	502	503	504	505	506	507	508	509	510
	APR 81	MAY 81	JUN 81	JUL 81	AUG 81	SEP 81	OCT 81	NOV 81	DEC 81	JAN 82
NM Price	$4	$4	$4	$6	$4	$4	$4	$4	$4	$4

Robin Hood Tales #3 ★★½



© Quality

Quality
Jun 1956
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"The Scroll of Doom" • 10 pp.

Robin Hood foils Prince John the Usurper while stealing a scroll revealing King Richard's plans to return to England.

The word count drops and the action is nonstop in this story, which is a couple of cuts below the lead story in the previous issue. Unfortunately, the action devolves into something close to slapstick. But fortunately for readers, Richard was nowhere near ready to return to England. Otherwise, why would there be a need for Robin Hood?

"The Miserly Miller of Mimms" • 6 pp.

"The Knight in Red Armor" • 8 pp.

"The Rescue of King Richard" • 4 pp.

Last CGC copy: **9.0** **Then 10¢ NOW $185**

Odd Comics

Comic restaurants

From Jughead's and Wimpy's hamburgers to Dagwood's sandwiches and Popeye's spinach, food has played a key role in comics from the beginning. Where there is food, there are restaurants like Dave's Delicatessen, Geezil's hamburger joint, and the malt shop where Archie's gang hangs out.

Some of these cartoon fantasies have real-life incarnations. Many of us have seen chain restaurants like Popeye's Chicken and Wimpy's Hamburgers. There are also smaller local concerns inspired by comics. In southwestern Wisconsin, there is the Alley Oop bar, a small-town tavern that opened the first year of the strip and still sports the original crude painting of Alley and Oola painted on the front door in the 1930s.

On a recent trip to Banf, Canada, I stumbled across Joe Btfsplk's diner named after the walking disaster from *L'il Abner*. I wondered how an obscure secondary character from a strip that ended in 1977 had ended up as a diner in the Canadian Rockies. The answer was that the owner originally had a steak house in New York City. *Abner* creator **Al Capp** was a frequent customer and allowed Joe to be used on the Banf diner. Why the original owner selected literally the unluckiest man in comics to name his business after is unknown, but the diner is still serving up shakes and meals 25 years later!

Got a favorite cartoon-related restaurant? Share it at Comic Eats on *www.CBGxtra.com*.

*— **George Hagenauer***

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Marvel Knights Spider-Man		
MARVEL, 2004		
1	5	
	CGC 9.8 avg	16
2	4	
	CGC 9.8 avg	20
3-4	3	
5	2	
6-18	3	
Marvel Movie Premiere		
MARVEL		
1	10	26
Marvel Mystery Comics		
MARVEL, 1939		
2	30000	
3	15000	
4	12500	
5	22500	
6-7	7500	
8	10000	
9	25000	
10	8000	
11	3800	
12	4000	
13	5000	
14-17	2500	
18	2250	
19-20	2500	
21	2000	
22-25	1700	
26-30	1475	
31-41	1325	
42-48	1125	
49	1450	
50	1125	
51-67	1000	
68-78	860	
79	810	
80	1275	
81	975	
82	2250	
83	810	
84	1250	
85	810	
86	890	
87	785	
88-91	950	
92	2500	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Marvel Premiere		
MARVEL, 1972		
1	35 ▽	122
2	12	40
3	30 ▽	101
➥Dr. Strange		
4	10	38
5	8	
6	8	47
7	15	58
8	10	42
9	6	28
10	9	42
11-12	5	
13	8	34
14	12	42
15	80 ▽	272
➥1st Iron Fist		
16	20	60
➥2nd Iron Fist		
17	12	41
18	12 ▽	44
19	10	36
20	10	34
21	10 ▽	46
22	10 ▽	32
23	10	21
24	10	31
25	15	49
26	4	15
27	10	38
28	13	51
29-31	3	
29-31/30¢	20	
32	3	16
33-39	3	
36-39/35¢	15	
40	3 ▽	17
41-49	3	
50	13	32
➥1st Alice Cooper		
51	3	
52	3	28
53-56	3	
57	5	20
58-61	3	
Marvel Presents		
MARVEL, 1975		
1	11 ▽	29
2	5 ▽	15
3	10	42
4-6	4	
4-6/30¢	20	
7-12	4	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
11-12/35¢	15	
Marvel Preview		
MARVEL, 1975		
1	15	43
2	50 ▽	160
➥Punisher origin		
3	10	
➥Blade app.		
4	7	
➥Blade app.		
5-24	5	
Marvels		
MARVEL, 1994		
0	4	10
	CGC 9.8 avg	29
1	5	16
2	5	13
	CGC 9.8 avg	20
3-4	5	
Marvel's Greatest Comics		
MARVEL, 1969		
Was Marvel Collector's Item Classics		
23-31	15	
32	15	47
33	15	34
34	15	
35-37	10	
38-50	4	
51-64	3	
63-64/30¢	20	
65-70	3	
71-73	2	
71-73/35¢	15	
74-96	2	
Marvel 1602		
MARVEL, 2003		
1	6	13
	CGC 9.8 avg	32
2	5	
	CGC 9.8 avg	16
3	6	
	CGC 9.8 avg	24
4	5	
	CGC 9.8 avg	19
5	6	
	CGC 9.8 avg	18
6	5	
	CGC 9.8 avg	16
7	4	
	CGC 9.8 avg	15
8	5	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Marvel 1602: New World		
MARVEL, 2005		
1-3	4	
Marvel Spotlight		
MARVEL, 1971		
1	25 ▽	82
2	135 ▲	485
➥1st Werewolf		
3	30 ▽	109
4	30	104
5	325 ▲	1153
➥1st Ghost Rider		
6	45	153
7	35	154
8	25	90
9	30	95
10	35	131
11	22	77
12	22	70
13	12	
14-15	10	
16-19	7	
20	5	
21	5	34
22	6	
23-24	5	
25	3	
26	3	25
27	3	
27/30¢	20	
28	10 ▲	52
28/30¢	18	154
29	9	30
29/30¢	15	
30-31	3	
32	50 ▲	52
➥1st Spider-Woman		
33	3	
Marvel Super Action		
MARVEL, 1977		
1	8	26
2	3	
2/35¢	15	
3	3	
3/35¢	15	
4	3	
5-37	2	
Marvel Super Action		
MARVEL, 1976		
1	35	127
Marvel Super Hero Contest of Champions		
MARVEL, 1982		
1	4	14
2-3	4	
Marvel Super-Heroes		
MARVEL, 1966		
Was Fantasy Masterpieces		
12	95 △	335
➥1st Captain Mar-vell		
13	50	120
14	75	270
➥Reprints 1st Kirby		
15	42	140
16	25	54
17	30	89
18	40	263
➥1st Guardians		
19	20	62
20	35	167
21-26	12	
27	12	41
28	10	17
29	10	26
30	10	
31	20	99
32	6	
33-38	5	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
39-45	4	
46-58	3	
57-58/30¢	20	
59-66	3	
65-66/35¢	15	
67-80	3	
81-105	2	
Special 1	40	113
➥1966 one-shot		
Marvel Super Heroes Secret Wars		
MARVEL, 1984		
1	4 △	14

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
CGC 9.8 avg	51	
2	2	
	CGC 9.8 avg	33
3	3	14
4	4	
	CGC 9.8 avg	37
5	3	
	CGC 9.8 avg	32
6	4	
	CGC 9.8 avg	32
7	3	
	CGC 9.8 avg	34
8	15 ▽	28
	CGC 9.8 avg	101
➥1st black costume		
	CGC 9.8 avg	25

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
9-10	2	
	CGC 9.8 avg	20
11	3	11
	CGC 9.8 avg	25
12	2	
	CGC 9.8 avg	31
Marvel Super Special		
MARVEL, 1977		
1	85	261
➥Kiss		
2	8	33
3	8	
4	30	
➥Beatles		

1st Mirage — 1st new Dr. Death — 1st Velvet Tiger — Green Arrow back-ups begin — Jason Todd appears

	511	512	513	514	515	516	517	518	519	520	521	522	523	524	525
	FEB 82	MAR 82	APR 82	MAY 82	JUN 82	JUL 82	AUG 82	SEP 82	OCT 82	NOV 82	DEC 82	JAN 83	FEB 83	MAR 83	APR 83
NM Price	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4	$5	$4

PRICE GUIDE KEY:
CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Neo #005

Did you ever feel as if you were born in the wrong country? After all, there's just so much incredibly cool stuff in Japan. *Neo* is a magazine that covers it all. (And, coming from Britain, it's a continent closer — unless you're in Hawaii, in which case you're heading the wrong way.)

UNCOOKED MEDIA LTD.
WRITERS:
VARIOUS
ARTISTS:
VARIOUS
Color • 82 Pos.
£3.50

Neo is not an anime magazine. It's not a manga magazine, a gaming magazine, or a kaiju (giant monster) magazine. It's an unusual blend of all of the above and more.

The issue starts with an analysis of *The Ring* cycle — not the opera, but the novel, television, movie, and manga phenomenon that spawned the U.S. movies *The Ring* and *The Ring Two*.

The feature on Godzilla puts the lie to the story that "godzilla" is a contraction of the Japanese words for "gorilla whale." (It also makes the observation that reptiles don't roar.)

Other features include material on *Akira, Dragon Quest VIII, One Piece*, J-pop star Kumi Koda, and much more. There's even a guide to sushi etiquette. *Neo* is indispensable for the diehard Nipponophile.

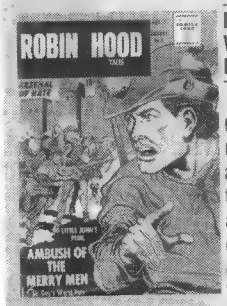
★★★ — Jack Abramowitz

www.neomag.co.uk

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Marvel Super Special		
CONTINUED		
5	55	210
➥Kiss		
6	7	
8	8	
9	7	
10	6	
11-15	5	
16	7	
17-41	4	
Marvel Tales		
MARVEL, 1964		
1	175	
2	85	
3	45	
4-5	30	
6	25	50
7-9	25	
10	30	
11-15	25	
16	25	50
17-21	20	
22-30	15	
31	15	38
32	15	
33-44	12	
45-60	10	
61	10	6
62-66	10	
66/30¢	20	
67	10	
67/30¢	20	
68	10	
68/30¢	20	
69	10	
69/30¢	20	
70	10	
70/30¢	20	
71	10	
72-80	7	
80/35¢	18	
81	7	
81/35¢	15	
82	7	
82/35¢	15	
83	7	
83/35¢	15	
84	7	
84/35¢	15	
85	7	
86-122	5	
123-136	4	
137	7	
138-144	5	
145-183	4	
184-286	2	
286/Collector's	3	
287-291	2	
Marvel Team-Up		
MARVEL, 1972		
1	185	660
2	30 △	100
3	25 ▽	91
4	45	173
➥X-Men app.		
5	18 ▽	76
6	16	58
7	16 ▽	41
8	16	59
9	16 ▽	58
10	16	67
11	13	
12	18 ▽	80
➥Werewolf app.		
13	13 △	48
14	13	
15	13	65
16	13	37
17	13	
18	13	51
19	13	
20	13	53
21	8	27
22-23	8	
24	8 △	30
25	8	35
26	8	
27	8	36
28	8	21
29	8	18
30-31	8	
32-33	5	
34	5	39
35	5	22
36	5	24
37	5	
38	5 △	17
39	5	
40	5	23
41	5	
42	5	29
43	5	34
44-48	5	
44-48/30¢	20	
49	4	24
50	4	27
51	4	32
52	4	20
53	15 ▽	55
➥X-Men app.		
54	4	30
55	4 ▽	25
56	4	16
57	4	24
58	4 ▽	24
58/35¢	15	
59	4	24
59/35¢	15	
60	4	19
60/35¢	15	
61	4 △	21
61/35¢	15	
62	4	
62/35¢	15	
63	4	45
64	4	
65	4 ▽	28
66	7	23
➥Captain Britain app.		
67-68	4	
69	4	22
70-76	4	
77	4	23
78	4	
79	4	18
80-93	4	
94	4	15
95-99	3	
100	6	19
101	3	
102	3	10
103-116	3	
117	3	19
118-121	3	
122	3	20
123-125	3	
126	3	17
127-136	3	
137	4	
138-140	3	
141	3	15
CGC 9.8 avg		55
142-143	3	
144	4	
145-147	3	
148	3	10
149	3	
150	3	15
Ann 1	30	120
Ann 2	6	
Ann 3	4	
Ann 4-6	3	
Ann 7	2	
Marvel Triple Action		
MARVEL, 1972		
1	20	68
2-5	12	
6-22	8	
23	8	27
24-29	8	
29/30¢	20	
30	5	
30/30¢	20	
31-36	5	
36/35¢	15	
37	5	
37/35¢	15	
38-47	5	
Marvel Two-In-One		
MARVEL, 1974		
1	55	182
2	15	43
3	10 ▽	40
4	7	
5	8	
6	8	29
7	5	21
8	5	29
9	5	26
10	5	
11	3	
12	3	25
13-15	3	
15/30¢	30	
16	3	36
16/30¢	30	
17	3	
17/30¢	30	
18	3 △	29
18/30¢	30	118
19-23	3	
24	3	16
25	3	23
26	2	6
27-28	2	
28/35¢	20	
29	2	28
29/35¢	20	
30	2	16
30/35¢	20	
31	2	
31/35¢	20	
32-40	2	
41	2	15
42	2	
43	2	18
44-47	2	
48	2	10
49-50	2	
51	3	17
52	2	18
53	2	
54	4	
55-79	2	
80	2	23
81-99	2	
100	3	
Ann 1	4	30
Ann 2	15	50
➥Warlock dies		
Ann 3-4	2	
Ann 5	3	
Ann 6	2	
Ann 7	2	22
Master of Kung Fu		
MARVEL, 1974		
17	15	55
18	7	
19	6	30
20	6	44
21	5	26
22	5	44
23	5	
24	5	22
25	5	18
26-29	5	
30	5	21
31	5	22
32	4	22
33	4	
34	4	22
35-39	4	
39/30¢	20	
40-43	3	23
40-43/30¢	20	
44-45	3	
46	3 △	21
47-57	3	
53-57/35¢	15	
58-60	3	
61	3	16
62-94	3	
95	3	13
96-99	3	
100	4	
101-124	2	
125	3	
Ann 1	20	89
Masters of the Universe		
MARVEL, 1986		
1	4	15
CGC 9.8 avg		31
2-13	3	
Men in Black		
AIRCEL, 1990		
1	15	
2	10	
3	8	
Men of War		
DC, 1977		
1	15 ▽	43
2-12	6	
13-26	4	
Metal Gear Solid		
IDEA & DESIGN WORKS, 2004		
1	4	
1/Silver	7	
1/2nd	4	
1/Incentive	35	
2-12	4	
Ashcan 0	1	
Metal Men		
DC, 1963		
1	500	
2	225	
3-5	150	
6-10	80	
11-20	55	
21-26	45	
27	80	
➥Metal Men		
28-30	42	
31-41	24	
42	12	33
43-44	12	
45-50	6	
51	6	23
52-56	6	

RETROVIEW
Robin Hood Tales #4 ★★★

"Ambush of the Merry Men" • 10 pp.



Quality
Aug 1956
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

Robin finds a secret passage into Wessex Castle so he can rescue Maid Marian from the Earl of Wessex.

"One by one, Robin Hood's merry men were becoming unmerry! For a mirthless situation confronted them all ..." This ungrammatical beginning to an otherwise rousing tale only hints at some of the liveliest writing in any early post-Code comic. Here's a good example, straight from the Earl of Wessex, as he receives a slap from Maid Marian: "Zounds, wench! I admire thy pluck! Thou defiest me as if I were at thy mercy!"

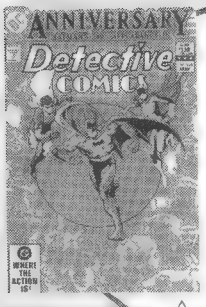
"Little John's Peril" • 6 pp.

"An Arsenal of Hate" • 8 pp.

"Sir Guy's Worst Fate" • 4 pp.

© Quality

Just CGC copy: **8.5** **Then 10¢ NOW $185**



△ #526

Detective COMICS™

500 Batmen can't be wrong

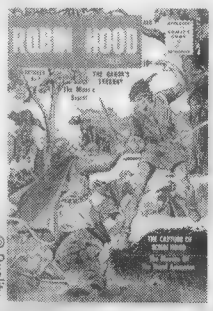
To celebrate 500 consecutive appearances by The Dark Knight Detective, DC produced a special issue for *Detective Comics* #526 (May 83). In the story, Bruce Wayne finalizes his adoption of Jason Todd and Batman faces a number of his foes.

image © 1983 DC

Batman's 500th issue — Fights Joker — Goes to 75¢ — Fights Poison Ivy — Jason as Robin II

	526	527	528	529	530	531	532	533	534	535
	MAY 83	JUN 83	JUL 83	AUG 83	SEP 83	OCT 83	NOV 83	DEC 83	JAN 84	FEB 84
NM Price	$4	$4	$4	$4	$4	$4	$4	$4	$4	$5

Robin Hood Tales #5 ★★½



© Guaitay

Quality
Oct 1956
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"Menace of the Royal Assassins" • 10 pp.

Robin Hood rescues an ostensible enemy, King Henry, while earning both his respect and a full pardon.

In this confusing story, Prince John is nowhere to be found. Instead, Robin Hood agrees to a plea from Queen Eleanor to help her husband. The story seems to have come out of nowhere, failing to match up with stories in the previous four issues. Even so, it's filled with well-delineated action, including a classic scene in which Robin splits an opponent's arrow in a bulls-eye.

"The Baron's Tyranny" • 6 pp.

"The Capture of Robin Hood" • 8 pp.

"The Miser's Secret" • 4 pp.

Last Cent Copy **8.5** Then 10c NOW **$185**

	UNSLABBED Near Mint CGC 9.4	SLABBED NM
Metamorpho		
DC, 1965		
1	75	
2	45	
3	40	
4-9	30	
10-12	25	
13	25	135
14-17	25	
Mickey Mouse		
DELL, 1953		
28-30	40	
31-35	30	
36-40	25	
41-50	20	
51-60	16	
61-70	15	
71	14	103
72-80	14	
81-100	12	
101-120	11	
121-140	10	
141-147	8	
148	8	29
149-160	8	
161-180	7	
181-200	6	
201-203	5	
204	8	
205-206	5	
207	20	
208	50	
209	20	
210-214	7	
215-218	10	
219	12	
220	4	
221-240	3	
241-256	2	
Mickey Mouse and Friends		
GEMSTONE, 2003		
257-281	3	
Micronauts		
MARVEL, 1979		
1	4	15
CGC 9.8 avg		**45**
2-5	3	
6-58	2	
59	3	
Ann 1	4	
Ann 2	3	
Special 1- 5. 2		
Micronauts		
MARVEL, 1984		
1	3	
2-20	2	
Micronauts		
IMAGE, 2002		
1	3	15
2-11	3	
Middleman		
VIPER, 2005		
1-2	3	
Midnight, Mass		
DC, 2002		
1-8	3	
Midnight Tales		
CHARLTON, 1972		
1	18	
2	10	
3-5	8	
6-17	6	
18	8	
Mighty Comics		
ARCHIE, 1966		
40-41	15	
42	15	59
43-50	15	
Mighty Heroes		
DELL, 1967		
1	125	
2	60	
3	60	194
4	60	
Mighty Marvel Western		
MARVEL, 1968		
1	45	
2	30	
3-5	25	
6-10	20	
11	20	30
12-14	20	
15	20	38
16-21	15	
22-45	10	
45/30¢	20	
46	10	
Mighty Samson		
GOLD KEY, 1964		
1	75	
2-4	45	
5-10	30	
11-20	20	
21-30	15	
31	15	23
32	10	
Military Comics		
COMIC MAGAZINES, 1941		
1	9000	
2	2700	
3	2150	
4	1600	
5	1375	
6-7	1110	
8-10	1000	
11-12	875	
13	760	
14	760	1570
15	760	
16-20	650	
21-22	560	
23-43	465	
Miracleman		
ECLIPSE, 1985		
1	10 ▽	22
2	8	18
3	8	15
4	8	20
4/Gold	15	
5	8	
5/Platinum	15	
6-7	8	
8	8	16
8/Gold	15	
9	10	
10	10	17
11	14	
12	14	18
13	18	22
14	24	21
15	35 ▽	90
16	16	17
17	25	
17/Gold	40	
18	20	
19-22	15	
23	16	
24	25	38
3D 1	10	
3D 1/Gold	18	
Mister Miracle		
DC, 1971		
1	50	145
2	25	83
3	20 △	71
4	25	85
5	30	85
6	22	64
7	20	53
8	20	57
9	15	52
10	15	
11	15	54
12-13	15	
14	15	56
15-16	12	
17	10 ▽	36
18	10 ▽	48
19-25	7	
Special 1	4	
Mod Squad		
DELL, 1969		
1	20	
2	12	
3	12	68
4	12	
5	12	71
6	9	
7	9	71
8	9	
Mod Wheels		
GOLD KEY, 1971		
1	30	
2	20	24
3-9	20	
10-16	15	
17-18	10	
19	10	28
Monsters on the Prowl		
MARVEL, 1971		
Was *Chamber of Darkness*		
9	25	73
10	15	48
11-15	15	
16	18	38
17-30	12	
Monsters Unleashed		
MARVEL, 1973		
1	40	135
2	18	
3-5	15	
6	10	
7	10	44
8	10	
9-11	7	
Ann 1	12 ▽	37
Moon Girl		
E.C., 1947		
1	765	
2	400	
3	325	
4	300	
5	665	
6-8	325	
9	450	
10-11	365	
12	460	
Moon Knight		
MARVEL, 1980		
1	10	26
2	7	
3-4	5	
5-20	3	
21-24	2	
25	3	
26-34	2	
35	3	
36-38	2	
Mora		
IMAGE, 2005		
1-3	3	
More Fun Comics		
DC, 1936		
Was *New Fun Comics*		
7-8	5600	
9	6500	
10	3250	
11	2850	
12-13	2450	
14	12500	
➥1st Dr. Occult		
15-16	5000	
17	4500	
18-20	2150	
21-25	1950	
26-29	1775	
30-40	1625	
41-45	1325	
46-50	1200	
51	5000	
➥Spectre cameo		
52	54000	
➥1st Spectre story		
53	35000	
54	9700	
55	12400	
➥1st Dr. Fate		
56	4400	
57-59	3100	
59/15¢	4500	
60	3100	
61-64	2500	
65-66	2660	
67	6850	
68-70	2100	
71	5750	
72	1725	
73	12200	
➥1st Aquaman, G.A		
74	2450	
75-80	1725	
81-88	1150	
89	1325	
90-99	940	
100	1060	
101	7850	
➥1st Superboy		
102	1375	
103	1025	
104-105	760	
106-107	650	
108-109	165	
110	165	475
111-120	140	
121-124	115	
125	575	
➥Superman cover		
126	115	
127	225	
Morlock 2001		
ATLAS-SEABOARD, 1975		
1	9	29
2	6	
3	8	
Ms. Marvel		
MARVEL, 1977		
1	8 ▲	30
2	3	20
3-4	3	
5	3 ▽	25
6	3	20
6/35¢	15	
7	3 △	24
7/35¢	15	
8	3	
8/35¢	15	
9	3	
9/35¢	15	
10	3	
10/35¢	15	
11-15	2	
16	15	46
➥Mystique cameo		
17	8	37
18	40 ▽	174
➥1st Mystique		
19	3	27
20-23	2	
Ms. Mystic		
PACIFIC, 1982		
1	4	14
2	3	

Original Art

The problem of eBay fakes

I was trolling through eBay when I saw it:

"George Herriman Signed Original Sun-Times Comic Strip"

I immediately became suspicious, since **George Herriman**, creator of *Krazy Kat*, had died in 1944, and the *Chicago Sun Times* was created out of the merger of the *Chicago Sun* and the *Chicago Times* newspapers *several years later*. I also once owned a complete run of the first 10 years of the *Sun Times*, and Herriman was never reprinted in it (being dead, of course, he could do no original work).

A number of the other sketches listed by Herriman, **Walter Lantz, Dr. Seuss, Jerry Siegel**, and others looked questionable. They were all done as "private auctions," which (as ***CBG*** readers know from earlier stories in these pages) are auctions in which the bidders are not identified.

Several others and I contacted eBay with our concerns. It was to no avail; the auctions ran their course; and most pieces sold, some for hundreds of dollars.

Published original art is difficult to fake, since the original art can be compared to the printed version. Not so with unpublished sketches, and fake sketches on eBay are an ongoing problem. The most common fakes are of **Bill Watterson**'s *Calvin and Hobbes*, Dr. Seuss, and **Charles Schulz**' *Peanuts*. In some cases, the dealers are the forgers; in other cases, the dealer doesn't realize the art is fake. It's a serious issue, because there are legitimate autograph and comic-art dealers selling sketches on eBay, and the fakes undermine the often wonderful real sketches that are for sale.

*— **George Hagenauer***

Fights Deadshot — Fights Cat-Man — Fights Scarecrow — Fights Nocturna — Alan Moore writes

	536 MAR 84	537 APR 84	538 MAY 84	539 JUN 84	540 JUL 84	541 AUG 84	542 SEP 84	543 OCT 84	544 NOV 84	545 DEC 84	546 JAN 85	547 FEB 85	548 MAR 85	549 APR 85	550 MAY 85
NM Price	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4
CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

O'deer

Set in Kringleland, O'deer focuses on Santa's reindeer and what they do during the rest of the year. That's a clever, original premise. The deer work at "Party Claus," a party store, until Christmas rolls around.

ODEERCOMICS.COM
WRITER:
J. GROOVI GREVELLI
ARTIST:
J. GROOVI GREVELLI
B/W • 4 Pgs.
NO PRICE

The three-panel gags feature Donder, Cupid, Prancer, and Rudy (Rudolf). Donder is the sensitive one, Cupid is a jerk, Prancer is the ladies' man, and Rudy is a drunk. Donder and Cupid are roommates. Donder is the neat one and Cupid is the sloppy one. Santa's elves occasionally pop up, as well.

It's funny. J. Groovi Grevelli's art has a nice, simple design that goes well with the strip. The art is as good as it has to be. The preview made me a fan, and I went right over and clicked.

Groovi has committed to updating five times a week. That's a pretty heavy schedule of content! Groovi is going to corner the Christmas market with this one. Check it out. You can't beat the price.

★★★ — **Tony DiGerolamo**

www.odeercomics.com

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

Munsters
GOLD KEY, 1965
1 120
2 75
3-5 48
6-8 34
9 . . . . . 34 137
10 . . . . . 34 171
11-16 30

Mutopia X
MARVEL, 2005
1 4
➥House of M
1/2nd-4 3

Mutt & Jeff
DC, 1939
1 725
2 375
3 290
4 200
5 140
6-10 125
11-15 90
16-20 75
21-30 60
31-50 40
51-70 30
71-90 24
91-100 . . . 18
101-120 . . 15
121-124 . . 12
125 . . . . . 12 126
126-148 . . 12

My Greatest Adventure
DC, 1955
1 1250
2 600
3-4 425
5-10 325
11-14 . . . 200
15-17 . . . 250
18 300
19 200
20-21 . . . 225
22-27 . . . 175
28 200
29-30 . . . 150
31-40 . . . 125
41-61 . . . 100
62-75 75
76 . . . . . 75 162
77-79 75
80 425
➥1st Doom Patrol
81-83 . . . 150
84 . . . . . 150 226
85 150

Mystery In Space
DC, 1951
1 3000
2 1250
3 900
4-5 700
6-7 600
8 . . . . . 600 1099
9-10 600
11-15 . . . 400
16-25 . . . 320
26-40 . . . 235
41-52 . . . 195
53 1500
➥Adam Strange starts
54 425
55 250
56-60 . . . 175
61-71 . . . 125
72-74 . . . 100
75 . . . . . 225 905
➥JLA app
76-78 . . . 100
79 . . . . . 100 438
80 . . . . . 100 271
81 75
82 . . . . . 75 456
83-86 75
87 175
➥Hawkman app
88 90
➥Hawkman app
89 . . . . . 90 268
➥Hawkman app.
90 90
➥Hawkman app.
91-93 50
94-103 . . . 40
104 . . . . . 30 139
105-110 . . 30
111-117 . . . 5

Mystique
MARVEL, 2003
1 . . . . . 3 11
CGC 9.8 avg 29
1/DF. 15
2-24 3

'Nam
MARVEL, 1986
1 . . . . . 2 13
2-25 1
26-84 2

Namora
TIMELY, 1948
1 2000
2-3 1200

Namor, The Sub-Mariner
MARVEL, 1990
1-5 2
6-36 1
37 2
38-49 1
50 2
50/Variant . . . 3
51-62 2
Ann 1-4. . . . 3

Nat Turner
KYLE BAKER PUBLISHING, 2005
1 3

Nature Boy
CHARLTON, 1956
3-4 55
5 . . . . . 50 105

Necromancer
IMAGE, 2005
1/Manapul. . . 3
1/Horn 4
1/Bachalo-2. . 3

Neverwhere
DC, 2005
Neil Gaiman series
1-4 3

New Adventure Comics
DC, 1937
12 3400
13 3200
14 2800
15-20 . . 1975
21-22 . . 1750
23-31 . . 1475

New Advs. of Superboy
DC, 1980
1 . . . . . 4 18
2-20 2
21-54 1

New Avengers
MARVEL, 2005
0/Military. . 10
➥Promo for U.S troops
1 . . . . . 7 24
CGC 9.8 avg 44
1/Retailer ed. 70 ▽ 55
CGC 9.8 avg 133
➥Spider-Man cover
1/DirCut 5
CGC 9.8 avg 26
1/Quesada . . 12
CGC 9.8 avg 38
1/Finch 9
1/2nd 3
CGC 9.8 avg 34
2 2
CGC 9.8 avg 41
2/Hairsine . . 45 ▽ 28
CGC 9.8 avg 137
3 2
CGC 9.8 avg 25
3/Wolverine . 45 35
CGC 9.8 avg 118
4 3
CGC 9.8 avg 25
4/Cheung . . 15
CGC 9.8 avg 80
4/DF. 20
5 2
5/Granov. . . 15
CGC 9.8 avg 54
6 2
6/Hitch 15 14
7 2
7/Adams . . . 25
8 3
8/Romita. . . 20
9 3
9/Trimpe . . . 15
10-12 3

New Book of Comics
DC, 1937
1 . . . . . 13000 4002
2 6500

New Comics
DC, 1935
1 16000
2 10000
3-7 3000
8-11 . . . 2750

New Funnies
DELL, 1942
65 475
66-70 . . . 255
71-75 . . . 175
76 550
77-80 . . . 145
81-90 . . . 115
91 75
92 . . . . . 75 146
93-100 . . 75
101-110 . . 54
111-120 . . 42
121-130 . . 34
131-150 . . 26
151-170 . . 18
171-190 . . 15
191-220 . . 12
221-240 . . 10
241-260 . . . 8
272-288 . . . 6

New Gods
DC, 1971
1 . . . . . 35 ▽ 121
2 . . . . . 18 121
3 . . . . . 12 46
4 . . . . . 12 58
5 12
6 . . . . . 12 72
7 12
8 . . . . . 12 △ 57
9 . . . . . 12 84
10 . . . . . 12 54
11 . . . . . 12 54
12-19 6

New Mutants
MARVEL, 1983
1 . . . . . 6 16
CGC 9.8 avg 45
2-24 2
25-26 3
27-85 2
86 3
➥Cable cameo
87 . . . . . 6 ▽ 25
CGC 9.8 avg 176
➥1st Cable story
88 . . . . . 3 11
89-96 2
97 . . . . . 2 9
98 . . . . . 5 20
CGC 9.8 avg 122
99 3
100 . . . . . 2 12
Ann 1 3
Ann 2 4
Ann 3-5. . . . 2
Ann 6 3
Ann 7 2
Special 1. . . 3
Summer 1. . 2

New Teen Titans
DC, 1980
1 . . . . . 8 △ 32
CGC 9.8 avg 57
2 . . . . . 10 ▽ 61
➥1st Deathstroke
3 . . . . . 3 30
4-6 3
7 . . . . . 3 18
8 3
9 . . . . . 3 18
10 3
11-21 2
22 . . . . . 2 11
23-38 2
39 3
40 2
Ann 1 . . . . . 3 8
Ann 2-3. . . . 2

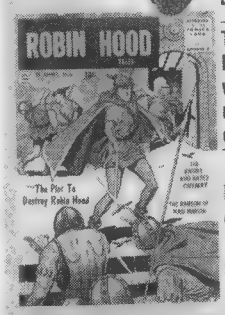
New Teen Titans
DC, 1984
1 . . . . . 3 13
CGC 9.8 avg 25
2-5 3
6-49 2
Ann 1-4. . . . 3

New Thunderbolts
MARVEL, 2004
1-14 3

New Titans
DC, 1988
0-59 2
60-61 3
62-99 2
100 3
101-124 . . . 2
125 4

RETROVIEW

Robin Hood Tales #6 ★★★



Quality
Dec 1956
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"The Plot to Destroy Robin Hood" • 10 pp.

The Sheriff of Nottingham and the Baron of Burberry combine their wiles, but there's no honor among rogues, and Robin takes advantage of that to defeat them both.

This story has a fine example of how comic books enhanced the vocabulary of elementary-school kids: "Zounds! I see it now! An ingenious stratagem! I make thee a toast, Baron! To the coming destruction of Robin Hood!" This is one of the best stories in the final issue of the Quality run and lots of fun, to boot.

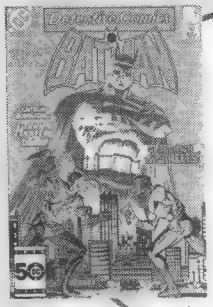
"The Ransom of Maid Marian" • 6 pp.

"The Knight Who Hated Chivalry" • 8 pp.

"Sir Darton's Deal with Doom" • 4 pp.

© Quality

Near Mint copy: 8.5 **Then 10c NOW $185**



△ #555

Detective COMICS

A DC "Act of Vengeance"?

While it would be a few more years before Marvel had its villains face heroes they had never fought before in its "Acts of Vengeance" event, DC had two Flash rogues, Mirror Master and Captain Boomerang, take on Batman in *Detective Comics* #555 (Oct 85).

image © 1985 DC

Fights Black Mask | Fights Mirror Master, Capt. Boomerang | 1st Steelclaw

	551	552	553	554	555	556	557	558	559	560
	JUN 85	JUL 85	AUG 85	SEP 85	OCT 85	NOV 85	DEC 85	JAN 86	FEB 86	MAR 86
NM Price	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4

THE BOTTOM LINE

Robin Hood Tales #7 ★★★

"Attack of the Sea Raiders!" • 10 pp.

DC takes the legend of Robin Hood in a different direction, as The Battling Bowman foils a plot by Viking invaders.

This story works so well, it's odd that the later six-pager was the cover feature. Robin finds a clever way to escape from the captivity of Vikings, who want to plunder England. He even cooperates with Prince John in order to find a way to defeat the Vikings. Ross Andru and Mike Esposito put more emotion into the art than existed in the Quality series, though the stories are simplified. DC uses about half the word count of a typical Quality tale.

"The Knot of Terror!" • 8 pp.

"King Richard's Iron Mask!" 6 pp.

DC
Feb 1957
Writer: Uncredited
Pencils: Ross Andru, Mike Esposito
Inks: Andru, Esposito
Cover: Andru, Esposito

Then 10¢ NOW $220

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
126-130	2	
Ann 5-7	4	
Ann 8-10	3	
Ann 11	4	

New Warriors
MARVEL, 2005

1	4	
2-4	3	

New X-Men (Academy X)
MARVEL, 2004

1	4	
2-15	3	
16 ➥House of M	6	
16/Variant	4	
17-19	3	

New X-Men: Hellions
MARVEL, 2005

1	4	
2-4	3	

New York World's Fair Comics
DC, 1939

1939	25500	
1940	15500	

Next Men
DARK HORSE, 1992
John Byrne series

0-20	3	
21	30	102
CGC 9.8 avg		290
➥Hellboy appears		
22-30	3	

Nickel Comics
FAWCETT, 1940

1	2500	
2	1000	
3	850	
4	625	1165
5-7	600	
8	700	

Nick Fury, Agent of SHIELD
MARVEL, 1968

1 ▽	75	197
2	40	136
3	40	214
4	40	163
5 ▲	40	137
6	30	106
7 △	30	119
8	30	99
9-11	25	
12	25	84
13	25	
14	20	
15 ▽ ➥1st Bullseye	50	174
16	20	71
17	20	
18	20	87

Nightcrawler
MARVEL, 1985

1	2	20
2-4	2	

Nightjar
AVATAR, 2004

1 ➥Alan Moore series	3	
1/Platinum	10	
1/Wraparound	3	
1/Tarot	4	
2	3	
2/Platinum	10	
2/Wraparound	4	
3	3	
3/Platinum	10	
3/Wraparound	4	
4-4/Tarot	5	

Night Nurse
MARVEL, 1972

1	110	384
2	50	101
3	35	105
4	35	

Night Rider
MARVEL, 1974

1	25	85
2-6	10	

Nightwing
DC, 1996

½	4	
½/Platinum	7	
1	11	22
2	6	
3	4	8
4-5	4	
6-15	3	
16-49	2	
50	4	
51-98	2	
99	3	
100	4	
101-106	6	
107-108	2	
109-113	3	
1000000	2	
Ann 1	5	
GS 1	6	

Noble Causes
IMAGE, 2002

1-4/Reg	5	
1-4/Variants	5	
5-9	4	

Noble Causes
IMAGE

Ext. Family:	1-7	
Secrets:	1-4-3	
1st Imprss:	1-3	
Relatives:	1-4-3	

Noman
TOWER, 1966

1	40	135
2	28	

Not Brand Echh
MARVEL, 1967

1 ▽	45	144
2	18	
3	15	111
4-5	15	
6	10	
7	10	35
8	10	40
9 ➥Giant issues start	25	
10 ▽	25	84
11	25	
12	25	85
13	25	

Nova
MARVEL, 1976

1 ▲	8	32
CGC 9.8 avg		171
2	4	18
3-10	3	
10/35¢	15	
11	3	
11/35¢	15	
12	3	
12/35¢	15	
13	3	
13/35¢	15	
14	3	
14/35¢	15	
15	3	13
16-19	3	
20	3	24
21-22	3	
23	3	18
24-25	3	

NYX
MARVEL, 2003

1	9	13
CGC 9.8 avg		38
1/Variant	8	
2	7	
2/Variant	5	
3 △	45	48
CGC 9.8 avg		158
➥Wolvie's clone		
4	9	17
CGC 9.8 avg		54
5	4	
CGC 9.8 avg		29
6-7	3	

Occult Files of Dr. Spektor
GOLD KEY, 1973

1 ▽	32	39
2-5	14	
6-10	8	
11-13	5	
14 ➥Solar app.	9	
15-17	5	
18 ➥Solar app.	7	
19-20	5	
21-22	3	
23 ➥Solar app	7	11
24	3	
25 ➥Whitman only	10	

OMAC
DC, 1974

1	40	42
2	15	
3	12	
4	10	33
5-6	7	
7	7	20
8	7	

OMAC Project
DC, 2005

1	22	
1/2nd	7	
1/3rd	3	
2	6	
2/2nd	3	
3	4	
4-6	3	

Omega Men
DC, 1983

1	4	
2	3	
3	2	13
CGC 9.8 avg		34
4-10	2	
11-19	1	
20	2	
21-38	1	
Ann 1-2	2	

Omega the Unknown
MARVEL, 1976

1	9	28
2	6	
2/30¢	20	
3	3	
3/30¢	20	
4-8	2	
9	3	
9/35¢	15	
10	2	
10/35¢	15	

100 Bullets
DC, 1999

1	10	
2	7	
3-5	5	
6-10	4	
11-49	3	
50	4	
51-65	3	

Oni Double Feature
ONI, 1998

1	6	
2-6	4	
7-12	3	

Our Army at War
DC, 1952

1	1500	27
2	750	
3-4	600	
5-7	500	
8-11	400	
12	325	
13	400	
14	325	
15-19	300	
20	275	
21-31	200	
32-40	175	
41-50	125	
51-70	100	
71-80	75	
81 ➥1st Sgt Rock	2500	
82	650	
83 ➥1st Kubert Rock	1800	
84	300	
85	350	
86-87	300	
88	325	
89-90	300	
91 ➥1st all-Rock issue	700	
92-100	175	
101-112	125	
113-118	150	
119	125	
120-121	80	
122-125	75	
126	100	
127	75	
128 ➥Sgt. Rock Origin	275	
129-133	75	
134-137	60	
138	50	
139-142	50	
143	50	265
144-150	50	
151 ➥1st Enemy Ace	350	
152	50	
153 ➥2nd Enemy Ace	140	472

Original Art

Color overlays

The art looks like an abstract portrait of the comic strip *Apartment 3-G*. In reality, it's a color overlay for the *Apartment 3-G* Sunday strip. A number of comic-strip artists, instead of coloring Photostats, instead placed a piece of see-through vellum or tissue over the art. The colorist then colors on the vellum, allowing the original to remain in untainted black and white for later statting at the syndicate.

In the case of major strips, the artist's assistants usually did the coloring. **Chet Gould** had a crew of assistants who helped with *Dick Tracy*, including coloring the overlays. This process was also used for a while on *Brenda Starr* by **Dale Messick** and her assistant. This was also true of **Hank Ketcham** and others. For minor strips with small circulations, artists often did their own coloring.

In many cases, the overlays are still attached and come with the Sunday page. In some cases, as with my *Dick Tracy* J. Edgar Hoover piece, the overlays were separated years ago from the original art. Ideally, the two should stay together.

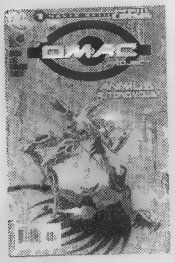
Feedback? Questions? Original art discussions occur in the Original Art Forum section at *www.CBGextra.com*.

*— **George Hagenauer***

	561	562	563	564	565	566	567	568	569	570	571	572	573	574	575
	APR 86	MAY 86	JUN 86	JUL 86	AUG 86	SEP 86	OCT 86	NOV 86	DEC 86	JAN 87	FEB 87	MAR 87	APR 87	MAY 87	JUN 87
			Fights Two-Face			Fights Joker	Harlan Ellison writes	*Legends* tie-in	Fights Joker		Fights Scarecrow	Slam Bradley appears		Batman's origin	"Batman: Year Two" begins
NM Price	$4	$4	$4	$4	$3	$3	$3	$3	$4	$4	$3	$4	$5	$3	$4

OMAC Project #2-6

If you just like it when heroes are thrown up against impossible odds, how do you feel with 1.3 million OMAC constructs on the attack, with the intent of destroying every metahuman and alien on Earth?



DC
WRITER:
GREG RUCKA
ARTIST:
JESUS SAIZ
COLOR • 36 PGS.@ $2.50@

This series lives up to the advance hype, with #2 picking up right where *DC Countdown* left off. There's romance, as Batman's strained relationship with Sasha Bordeaux (Checkmate's Knight of the Black King) takes an unexpected turn! The status quo will change, and characters (that you actually recognize) will die! Wonder Woman does something you'd have thought unthinkable, as the story spills over into her own series and all the Superman titles for a whole month!

This "Countdown to Infinite Crisis" mini-series with Brother Eye in the sky leads to the *Infinite Crisis*. In fact, it drops readers off at the doorstep, with a twist ending.

OMAC Project was possibly the most popular of all the hot summer mini-series, putting events in motion for DC's big fall event.

★★★½ — Michael Tierney

www.dccomics.com

Our Army at War
CONTINUED

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
154	40	
155	75	
➥3rd Enemy Ace		
156-157	40	
158	60	262
➥1st Iron Major		
159-163	40	
164	80	
➥Giant-sized		
165-167	40	
168	90	
➥1st Unknown Soldier		
169-176	30	
177	50	
178-181	30	
182-183	40	
184-185	30	
186	40	
187-189	30	
190	40	238
191-198	25	
199-202	20	
203	35	
➥Giant		
204-215	20	
216	55	196
➥Giant-sized		
217-228	15	
229	35	127
➥Giant-sized		
230-234	15	
235-239	25	
240	25	69
241	15	
242	20	
➥100-page issue		
243-245	15	
246	15	51
247-253	15	
254	18	49
255	15	
256	18	64
257	15	39
258	10	
259	10	34
260-263	10	
264	10 △	29
265	10	26
266	10	
267	10	28
268	10	
269	10	151
270	10	
271	10	39
272	15	
273-301	10	

Our Fighting Forces
DC, 1954

1	725	
2	340	277
3	310	
4-5	250	
6-9	190	
10	205	
11-15	135	
16-20	115	
21-30	90	
31-40	75	
41	90	
42-44	70	
45	235	
➥1st Gunner & Sarge		
46	95	
47	80	
48-50	60	
51-60	35	
61-64	28	
65-70	18	
71-80	15	
81-90	10	
91-99	7	
100-120	6	
121-137	5	
138	5	23
139-150	5	
151-152	4	
153	4	16
154-160	4	
161	4	25
162-172	4	
173	4	15
174	4	
175	4	16
176-181	4	

Our Love Story
MARVEL, 1969

1	55	
2-4	25	
5	75	
➥Steranko art		
6-7	25	
8	25	137
9	35	
10-11	25	
12	35	
13	20	
14-20	12	
21-37	8	
38	15	

Outer Limits
DELL, 1964

1	125	410
2-5	65	
6-10	50	
11-18	35	

Outer Space
CHARLTON, 1958
Was *This Magazine Is Haunted*

17	60	
18-20	75	
21	55	192
22-25	55	

Outlaw Kid
MARVEL, 1954

1	165	
2	80	
3-10	65	
11-17	54	
18	58	
19	54	

Outlaw Kid
MARVEL, 1970

1	25	
2-4	10	
5	10	37
6-7	10	
8	15	
9	8	
10	20	79
11-20	8	
21-30	5	

Outsiders
DC, 2003

1-20	3	
21-23	4	
24-29	3	

Panic
E.C., 1954

1	210	
2	125	
3-8	80	
9	80	925
10-11	80	
12	160	

Peanuts
DELL, 1954

1	125	
4	75	
5-9	55	
10	55	206
11-12	55	
13	55	235

Peanuts
GOLD KEY, 1963

1	125	
2-4	75	

Perfect Love
ZIFF-DAVIS, 1951

1	115	
2	80	
3	65	97
4-10	65	

Peter Parker: Spider-Man
MARVEL, 1998

1	5	
1/Sunburst	6	24
1/Autographed	10	
1/DF	14	54
2/A-2/B	2	
3-21	4	
25/Variant	6	
22-28	4	
29	4	14
30-43	3	
44	3	14
CGC 9.8 avg		31
45-57	3	
Ann '98-'99	4	

Peter the Little Pest
MARVEL, 1969

1	75	
2-3	50	
4	50	171

Petticoat Junction
DELL, 1964

1	40	
2	30	70
3	30	
4	25	
5	30	

Phantom Stranger
DC, 1952

1	1500	
2	1000	
3-6	750	

Phantom Stranger
DC, 1969

1	125	
2-3	60	
4	70	
5-7	50	
8-13	40	
14	35 ▽	118
15	35	
16	35	90
17	35	74
18	25	60
19	25	
20	25	67
21	25	
22-32	15	
33	15	55
34	15	
35	15	46
36-40	15	
41	15 ▽	51

Phoenix
ATLAS-SEABOARD, 1975

1	7	17
2	5	16
3-4	3	

Phoenix: The Untold Story
MARVEL, 1984

1	8	

Pink Panther
GOLD KEY, 1971

1	40	
2	17	
3-5	15	
6-10	8	
11-20	6	
21-40	4	
41-74	3	
75-76	15	
77	17	
78-83	8	
84-87	15	

Piracy
E.C., 1954

1	160	
2	115	
3-7	85	

Pitt
IMAGE, 1993

½	2	
CGC 9.8 avg		22
1	3	13
1/Gold	4	
2-13	2	
14-20	3	

Planetary
DC, 1999

1	8	
2-5	3	
6	3	6
7-23	3	

Planet Comics
FICTION HOUSE, 1940

1	12500	
2	5000	
3	3250	
4-7	2500	

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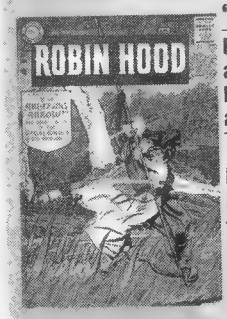
RETROVIEW
Robin Hood Tales #8 ★★★



"The Amazing Arrow!" • 8 pp.

Robin, held to a promise to use one arrow to overcome three threats to his life, finds a way to use the same arrow twice to rescue a hostage.

This nicely crafted tale is typical of DC's plot-driven approach to the series, which would have appealed to fans of the television show. The reader is caught unaware by the solution of Robin's dilemma — when he secretly cuts an arrow in half to create two arrows, yet keeps his promise to Prince John.

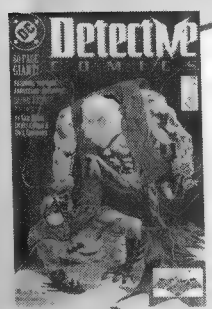
"Robin Hood — New Sheriff of Nottingham!" • 8 pp.

"The Juggler of Sherwood Forest!" • 8 pp.

DC
Apr 1957
Writer: Uncredited
Pencils: Ross Andru, Mike Esposito
Inks: Andru, Esposito
Cover: Andru, Esposito

Post CGC copy: 9.4 Then 10¢ NOW $185

DC ©



△ #598

Detective COMICS™

A meeting of media

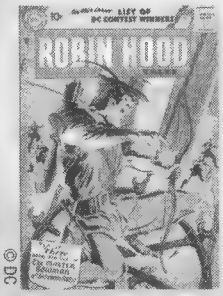
Batman movie writer Sam Hamm came to comics in 1989 with the three-part "Blind Justice" story arc in *Detective Comics* #598-600.

The story, featuring art by Frank Miller, was bookended with two giant-size issues.

Image © 1989 DC

	576	577	578	579	580	581	582	583	584	585
			"Batman: Year Two" ends		Fights Two-Face		*Millennium* tie-in	1st Ventriloquist		Ratcatcher appears
NM Price	JUL 87 $3	AUG 87 $3	SEP 87 $3	OCT 87 $2	NOV 87 $2	DEC 87 $2	JAN 88 $2	FEB 88 $2	MAR 88 $2	APR 88 $2

Robin Hood Tales #9 ★★★1/2



DC
Jun 1957
Writer: Uncredited
Pencils: Ross Andru, Mike Esposito
Inks: Andru, Esposito
Cover: Andru, Esposito

"Maid Marion's Quest!" • 8 pp.

DC changes the spelling from Marian to Marion and uses her as the central figure in a plot to rescue a queen from the Black Castle.

Little John, Friar Tuck, and Robin Hood pretend to be bested in competition by Maid Marion, but it's all a ruse to allow her to be a decoy in the assault on the Black Castle. The well-told tale reveals Marion to be a good sport when she realizes that she did not let down the Merrie Men, even though she's disappointed to learn she's not as skilled as she thought she was. This version of Maid Marion is unusual and entertaining.

"The Strange Vow of Robin Hood!" • 8 pp.

"The Siege of Robin Hood Town!" • 8 pp.

Just one copy: **5.0** Then 10¢ **NOW $185**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
8-12	2000	
13-14	1500	
15	2700	
➥Scarce		
16-18	1350	
19-24	1225	
25-30	1000	
31-35	850	
36	850	1504
37-40	850	
41-50	600	
51-53	500	
54	500	1151
55-58	500	
59	500	1646
60	500	
61-70	400	
71-73	300	

Planet of the Apes
MARVEL, 1974

1	20	69
2	10	31
3	9	29
4-5	8	
6	6	37
7-9	5	
10	5 ▽	39
11-24	5	
25	5	35
26	5	
27	5	31
28-29	5	
Ann 1	4	

Plastic Man
COMIC MAGAZINES, 1943

1	3200	
2	1300	
3	800	
4	700	
5	565	
6-10	450	
11-20	375	
21-30	310	
31-40	240	
41-50	200	
51-64	165	

Plastic Man
DC, 1966

1	150	526
2	50	153
3	30	94
4	20	72
5	20	102
6	15	
7	15	167
8	15	181
9	15	
10	15	147
11	8	18
12-20	8	

Plop!
DC, 1973

1	18	44
2	8	31
3	8	
4	7	24
5	7	28
6	6	17
7-9	6	
10	6	23
11-17	5	
18	5	26
19-23	5	
24	8	

Popeye
DELL, 1948

1	250	
2	150	
3-5	125	
6-10	100	
11-20	75	
21-30	60	
31-50	50	
51-69	40	
70-80	30	
81-92	25	
93-100	20	
101-120	15	
121-138	10	
139-149	7	
150-155	5	
156-157	10	
158	35	
159	30	
162-167	10	
168-171	18	
Special 1	2	

Power Man & Iron Fist
MARVEL, 1974

17	8	68
18	5	35
19	5	
20	5	31
21-24	4	
25	4	18
26-30	4	
30/30¢	20	
31	4	
31/30¢	20	
32	3	
32/30¢	20	
33	3	
33/30¢	20	
34	3	
34/30¢	20	
35-43	3	
44	3	10
44/35¢	15	
45	3	9
45/35¢	15	
46	3	
46/35¢	15	
47	3	
47/35¢	15	
48	10 △	36
49-50	6	
51-52	3	
53-55	4	
56	3	
57	12 ▽	34
58-65	3	
66	20	39
➥2nd Sabretooth		
67-77	2	
78	5	
79-83	2	
84	6	22
➥Sabretooth app.		
85-125	2	
Ann 1	4	40

Power Pack
MARVEL, 1984

1-2	2	
3-9	1	
10	2	
CGC 9.8 avg		36
11-18	1	
19	2	
20-26	1	
27	4	18
28-43	1	
44-62	2	
Holiday 1	3	

Powers
IMAGE, 2000

1	7	16
2	6	
3	5	
4-10	4	
11-37	3	
Ann 1	4	

Powers
MARVEL, 2004

1-11	3	
12/Bendis	4	
12/Oeming	3	
13	3	

Preacher
DC, 1995

1	13	28
2	6	
3-5	5	
6-10	4	
11-49	3	
50-66	4	
Dead/Alive: 1	20	
Cassidy: 1	6	
1 Man's War: 1	5	
Saint: 1-4	3	
Saddle: 1	5	
Good Old: 1	5	
You-Know: 1	5	

Prez
DC, 1973

1	12	38
2	6	
3-4	5	

Primer
COMICO, 1982

1	5	
2	55	84
➥1st Grendel		
3-4	4	
5	50	
➥1st Sam Kieth art		
6	5	

Primer
COMICO, 1996

1	3	

Pulse
MARVEL, 2004

1	5	
CGC 9.8 avg		24
2-4	3	
5	2	
6-9	3	
10	6	
➥House of M		
10/Variant	4	
➥2nd print		
11	3	

Punisher
MARVEL, 1986

1	13	42
CGC 9.8 avg		216
2	7	17
3	7	22
4	6	18
5	6	22

Punisher
MARVEL, 1995

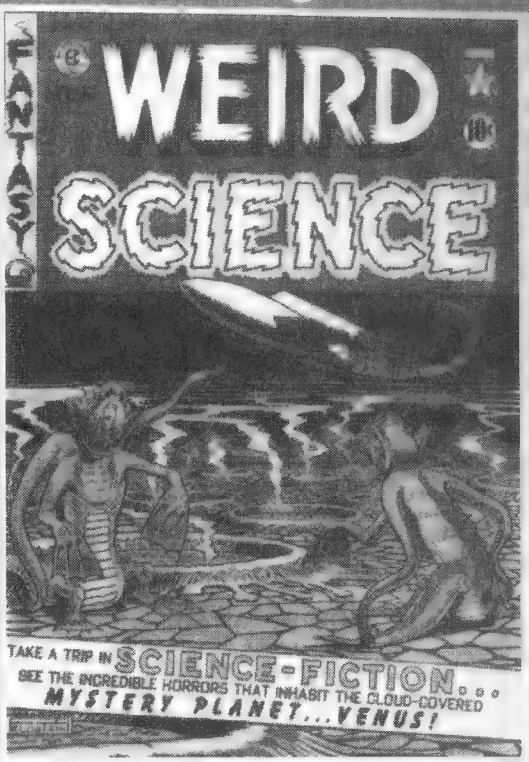
1	3	
2-18	2	

Punisher
MARVEL, 2004

1	5	
CGC 9.8 avg		24
1/DF	15	
CGC 9.8 avg		19
2	4	
CGC 9.8 avg		16
3-26	3	

Quantum Leap
INNOVATION, 1991

1	5	
2-5	4	
6-13	3	
Ann 1	4	
Special 1	5	



High prices for coloring guides

Not long ago, it was not uncommon to find coloring guides for entire books in Artists Alley for as little as a dollar or two per page. Bluelines — painted pieces with the black lines printed on overlays — were more expensive, usually $10 to $40 a page with occasionally an extra nice cover going higher.

As is the case with so many things, the Internet and eBay have changed the coloring guide market.

Today, there are a number of websites that specialize in coloring guides and other one-of-a-kind ephemera used in the production of comics. Interior guides (essentially hand-colored photocopies) are ranging from $8 to more than $16 with covers in the $30 to $100 range.

Oddly, there are some sites with coloring guides at more than $100 when on the same site there are nice pages of original art available by **John Byrne, Dan Jurgens,** and others.

The highest prices seem to be for older guides for key comic books. Heritage recently sold 38 coloring guides by **Bill Everett** for *Silver Surfer* #1 for $4,600. That is still cheaper than the going price for hand-colored prints of E.C. covers by **Marie Severin**. Some of these were done as coloring guides for the E.C. Library reprints produced by **Russ Cochran**, others as limited series of hand-colored prints. In Heritage and Russ Cochran's auctions these have been ranging from $484 to $805 per cover — making Marie Severin possibly the most valued colorist in comics!

— George Hagenauer

Contains *Bonus Book* #5

1st Joe Potato

Invasion tie-in

"Blind Justice" by *Batman* movie writer Sam Hamm

	586	587	588	589	590	591	592	593	594	595	596	597	598	599	600
	MAY 88	JUN 88	JUL 88	AUG 88	SEP 88	OCT 88	NOV 88	DEC 88	DEC 88	JAN 89	JAN 89	FEB 89	MAR 89	APR 89	MAY 89
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$3	$3	$3

PRICE GUIDE KEY: CGC INDICATORS
▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

One Piece Vol. 8

Eating the gum-gum fruit gave Luffy powers like Plastic Man but rendered him unable to swim, a serious disadvantage for someone wanting to be king of the pirates.

In this volume, to avoid being chore-boy for a year aboard the floating restaurant Baratie, Luffy has to defeat the monstrous Don Krieg in a hysterically escalating battle. Meanwhile, navigator Nami has stolen his ship, the *Merry Go*, and taken its treasure to the merciless mutant fish-man, Captain Arlong.

VIZ
WRITER:
EIICHIRO ODA
ARTIST:
EIICHIRO ODA
B/W • 192 Pgs.
$7.95

One Piece may be a *Shonen Jump* fighting manga, but it's more *Dragon Ball* than *Dragonball Z*: an attractively drawn comedy in which slapstick is more important than the fights. It uses its many distinctive characters to good effect, making all the pluck and luck platitudes sound sincere.

Although the innocent boy captain may want to be the pirate king, he never seems to grasp what pirates actually do. He's sure he can accomplish his goal without stealing — and only hurting the increasingly over-the-top evil pirates who cross his path.

★★★ **— S.A. Bennett**

www.viz.com
ISBN: 1-42150-075-2

UNSLABBED Near Mint / SLABBED CGC 9.4 NM

Queen & Country
ONI, 2001
1 9
1/FCBD 1
2 7
3 6
4-15 5
16-20 4
21-28 3

Ragman
DC, 1976
1 . . . . . 5 — 23
2-5 3

Ragman
DC, 1991
1-8 2

Rai
VALIANT, 1992
0 . . . . . 4 — 7
CGC 9.8 avg — 29
1 . . . . . 8 — 18
CGC 9.8 avg — 66
1/Companion1
2 . . . . . 6 — 17
3 . . . . . 16 — 30
CGC 9.8 avg — 102
4 . . . . . 15 — 28
5 6
6 3
7 . . . . . 3 — 4
8 . . . . . 3 — 7
➥adds ..Future Force
25-28 1
29-31 2
32 3
33 5

Rai and the Future Force
VALIANT, 1993
9 1
➥was Rai
9/Gold 18
9/WSS 10
10-20 1
21 2
21/WSS . . . 60
22-24 1
➥becomes Rai again

Raiders of the Lost Ark
MARVEL, 1981
1 . . . . . 2 — 13
2-3 2

Rampaging Hulk
MARVEL, 1977
1 . . . . . 35 — 130
2 14
3 . . . . . 5 — 18
4-5 5
6-9 4

Rangers Comics
FICTION HOUSE, 1941
1 2750
2 850
3 650
4-5 500
6-12 425
13-19 . . . 350
20-24 . . . 300
25-29 . . . 250
30-36 . . . 175
37 . . . . . 175 — 363
38-39 . . . 175
40-56 . . . 120
57 . . . . . 120 — 209
58-59 . . . 120
60-69 90

Rann-Thanagar War
DC, 2005
1 8
1/Variant 5
➥2nd printing
2 4
3-6 3

Rawhide Kid
MARVEL, 1955
1 800
2 350
3-5 185
6-10 140
11-14 . . . 110
15 . . . . . 110 — 214
16 110
17 400
➥Origin, Kirby art
18-21 95
22 90
23 200
➥Origin retold, Kirby
24-30 90
31-44 75
45 90
46 60
47-55 35
56 . . . . . 35 — 59
57 35
58 . . . . . 35 — 66
59-60 35
61 25
62 . . . . . 25 — 73
63-70 25
71-85 18
86 . . . . . 18 — 50
87-92 15
93-97 12
98 . . . . . 12 — 53
99 12
100 18
101-113 . . 12
114-120 . . 10
121-133 . . . 7
133/30¢ . . . 20
134 7
134/30¢ . . . 20
135-140 . . . 7
140/35¢ . . . 15
141-151 . . . 6
Special 1 . . 12

Real Fact Comics
DC, 1946
1 370
2 220
3 200
4 220
5 850
➥Making of Batman
6 700
➥1st Harlan Ellison
7 105
8 380
9 160
10 150
11-12 85
13 300
14 80
15 105
16 270
17-18 80
19 90
20 100
21 80

Realm
ARROW, 1986
1 . . . . . 5 — 20
2-3 2
4 4
5-15 2
16-21 3

Real Screen Comics
DC, 1945
1 750
2 325
3 250
4-5 175
6-10 125
11-21 80
22-30 55
31-39 38
40-50 26
51-60 18
61-70 16
71-90 14
91-100 . . . 10
101-128 . . . 8

Red Circle Sorcery
RED CIRCLE, 1974
Was Chilling Advs. in Sorcery
6 10
7-10 5
11 . . . . . 5 — 17

Red Seal Comics
HARRY A. CHESLER, 1945
14 475
15 315
16 . . . . . 315 — 975
17-19 . . . 285
20-22 . . . 250

Red Sonja
DYNAMITE COMICS, 2005
0/Black 3
0/White 3
0/Ross 30
0/Sketch . . 150
0/Foil 10
0/Authentix . 20
0/DF 25
1 20
1/Rivera . . . 25
1/Adams . . . 35
1/Linsner . 125
1/Ross 40
1/Rubi 20
1/DF 35
2 10

Red Sonja
MARVEL, 1976
1 . . . . . 8 — 32
2 3
3 . . . . . 3 — 29
4 3
4/35¢ 20
5 3
5/35¢ 20
6 3
7-15 2

Red Wolf
MARVEL, 1972
1 . . . . . 35 — 116
2 18
3 15
4 . . . . . 15 — 45
5 15
6-7 10
8 . . . . . 10 — 46
9 10

Richard Dragon, Kung-Fu Fighter
DC, 1975
1 . . . . . 10 — 28
2-3 4
4-5 3
6-18 2

Richie Rich
HARVEY, 1960
1 3250
2 950
3 500
4-5 375
6-9 250
10 175
11-15 . . . 125
16-20 90
21-30 65
31-40 45
41-47 35
48 . . . . . 35 — 120
49 35
50-60 25
61-65 20
66 . . . . . 20 — 64
67-70 20
71-83 15
84 . . . . . 15 — 75
85-88 15
89-102 . . . 10
103-126 . . . 7
127-159 . . . 5
160-200 . . . 3
201-254 . . . 2

Rima, The Jungle Girl
DC, 1974
1 . . . . . 13 — 42
2-3 7
4 . . . . . 7 — 28
5-6 7
7 . . . . . 7 — 21

Ringo Kid
MARVEL, 1970
1 20
2 8
3-10 5
11 4
12 . . . . . 10 — 36
13-27 4
27/30¢ 20
28 4
28/30¢ 20
29-30 4

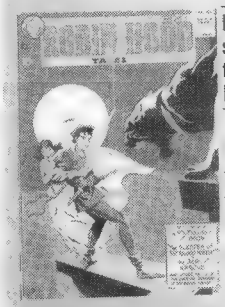
Rip Hunter ...Time Master
DC, 1961
1 350
2 140
3 115
4-5 95
6-7 85
8-15 70
16-20 58
21-25 48
26-29 40

Robin
DC, 1993
0 2
1 . . . . . 4 — 15
1/Variant 4
2-14 2
14/Variant . . . 3

RETROVIEW

Robin Hood Tales #10 ★★★

"The Magic Arrows!" • 8 pp.



In a takeoff on the legend of the sword Excalibur, Robin finds he is the only man who can pull a mighty longbow on the way to victory.

Merlin puts in a magical visit to Robin and his Merrie Men, who find that, instead of rescuing King Richard, they're saving an entirely different version of Maid Marion than the athletic lass featured in #9. Even so, it's a clever, if fanciful, story, enhanced by the fact that Robin is not left puzzled by Merlin's wizardry. This is a great example of how DC greatly expanded on the Robin Hood legend while making it fun for readers.

"The Sleeper of Sherwood Forest!" • 8 pp.

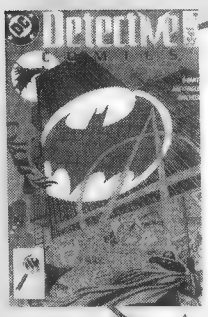
"The Soothsayer of Doom!" • 8 pp.

DC
Aug 1957
Writer: Uncredited
Pencils: Ross Andru, Mike Esposito
Inks: Andru, Esposito
Cover: Andru, Esposito

© DC

No CGC copies

Then 10¢ NOW $185



△ #608

Image © 1990 DC

Detective COMICS

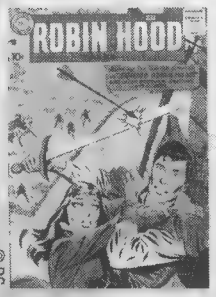
A rebellious voice

Shades of *V for Vendetta!* Gotham City was visited by a red-cloaked vandal who hid his face behind a Guy Fawkes mask and spray-painted his logo around town. The character's name, Anarky, helped yet another generation misspell the word. It's anarchy, folks.

	Demon appears			Goes to $1; "Mud Pack" begins				1st Anarky	Fights Penguin
	601	602	603	604	605	606	607	608	609	610
	JUN 89	JUL 89	AUG 89	SEP 89	SEP 89	OCT 89	OCT 89	NOV 89	DEC 89	JAN 90
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

THE BOTTOM LINE

Robin Hood Tales #11 ★★★



"The Battle for Robin Hood's Castle!" • 8 pp.

Robin Hood returns to reclaim the rights to the castle he once owned as the Earl of Huntingdon.

This clever tale continues DC's efforts to make more of Robin Hood's legend in creative ways. When the Merrie Men push a catapult across a drawbridge to the castle, Robin Hood is inside a hollowed sling. After he rings the castle bell following a suspenseful climb up a burning rope, it's wonderful how Robin Hood taunts Prince John at the finish with a "token of my 'esteem' — thorns without the roses!"

"Squire Robin Hood!" • 7 pp.

"The Invisible Forest Foes!" • 8 pp.

DC
Oct 1957
Writer: Unnamed
Pencils: Ross Andru, Mike Esposito
Inks: Andru, Esposito
Cover: Andru, Esposito

CGC 6.5 Copy: **Then 10c NOW $185**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
15-49	2	
50	3	
51-74	2	
75	3	
76-99	2	
100	4	
101-125	2	
126	5	
CGC 9.8 avg		26
➥Robin quits		
127	4	
➥New Robin		
128	3	
129-139	2	
140-143	3	
1000000	4	
Ann 3	3	
Ann 4	4	
Ann 5	3	
Ann 6	4	
GS 1	6	

Rocky and His Fiendish Friends
GOLD KEY, 1962

1	100	
2	75	
3	75	181
4-5	60	

Rogue
MARVEL, 1995

1	4	
CGC 9.8 avg		19
2-4	3	

Rogue
MARVEL, 2001

1-4	3	

Rom
MARVEL, 1979

1	8 ▽	25
2-10	2	
11-16	1	
17-18	2	
19-23	1	
24-25	2	
26-53	1	
54	3	
55	1	
56	3	
57-74	1	
75	2	
Ann 1-4	1	

Ronin
DC, 1983

1	4	13
2-5	3	
6	5	17

Roy Rogers Comics
DELL, 1948

1	600	
2	275	
3-5	200	
6-10	140	
11-20	105	
21-30	90	
31-40	75	
41-50	55	
51-60	45	
61-80	35	
81-100	30	
101-126	25	
127	25	143
128-131	25	
132	25	140
133-136	25	
137	25	139
138-145	25	

Sad Sack
HARVEY, 1949

1	500	
2	250	
3	125	
4-10	100	
11	70	
12	70	200
13-19	70	
20	50	
21-30	35	
31-40	25	
41-50	15	
51-70	10	
71-90	8	
91-100	5	
101-150	3	
151-287	2	
288-289	3	
290-293	2	
3D 1	125	

Saga of the Swamp Thing
DC, 1982

1	3	
2-19	2	
20	15	27
➥Alan Moore starts		

Cat-Man, Catwoman appear

21	12	21
22	6	13
23-25	6	
26	4	
27	4	11
28	4	17
29-32	4	
33	3	
34	5	
35-36	3	
37	55 △	59
CGC 9.8 avg		225
➥1st Hellblazer		
38	15	
39-40	9	
41-45	4	
Ann 1	3	
Ann 2	4	
Ann 3	3	

Samurai: Heaven and Earth
DARK HORSE, 2004

1-4	3	

Sandman
DC, 1974

1	15	48
2	7 ▽	23
3-5	4	
6	4	19

Sandman
DC, 1989

1	25 ▽	35
2	12	26
3	12	
4	4	
5	4	13
6-7	4	
8	15 ▽	54
➥1st Death		
8/Ltd.	35	
9-14	4	
15-19	3	
19/A	3	15
20-21	3	
22	4	13
23-49	3	
50	5	
50/Gold	20	
51-74	3	
75	4	
Special 1	5	

Savage Dragon
IMAGE, 1992

1-3	3	

Savage Dragon
IMAGE, 1993

½	3	
½/Platinum	4	
CGC 9.8 avg		20
1-3	3	
4-12	2	
13-13/A	3	
14	2	
15-24	3	
25-25/A	4	
26-49	3	
50	6	
51/A-74	3	
75	6	
76-99	3	
100	9	
101-106	3	
107	4	
108-121	3	

Savage She-Hulk
MARVEL, 1980

1	8 △	27
CGC 9.8 avg		70
2	5	15
3-5	3	
6-25	2	

Savage Tales
MARVEL, 1971

1	150	528
2	32	100
3	20	66
4	20	59
5	12	71
6	10	56
7	10	100
8-9	10	
10	10	35
11	10	
12	8	
Ann 1	25	62

Scooby Doo, Where Are You?
GOLD KEY, 1970

1	100	
2-8	50	
9-11	25	
12	25	87
13-18	25	
19	25	89
20-30	15	

Scorpion
ATLAS-SEABOARD, 1975

1	16	37
2	16	18
3	10	

Scream Comics
HUMOR, 1944

1	100	313
2	55	
3-18	44	
19	52	

Scribbly
DC, 1948

1	900	
2	550	
3-5	430	
6-10	325	
11-15	265	

Sea Devils
DC, 1961

1	500	

Joker appears

2	300	
3	200	
4-5	125	
6-13	75	
14-20	50	
21-22	35	
23	35	127
24-28	35	
29	35	136
30-35	35	

Secret Agent
GOLD KEY, 1966

1	40	
2	25	

Secret Defenders
MARVEL, 1993

1	3	
2-11	2	
12	3	
13-24	2	
25	3	

Secret Origins
DC, 1961

Ann 1	400	

Secret Origins
DC, 1973

1	18	58
2	8	
3-4	7	
5-7	6	

Secret Origins
DC, 1986

1	5	
2-50	2	
Ann 1	3	
Ann 2-3	2	
GS 1	5	
Special 1	2	

Secret Six
DC, 1968

1	45	165
2	15	
3-5	12	
6	15	59
7	20	

Secret Society of Super-Villains
DC, 1976

1	10 ▽	28
2	5	32
3	5	42
4-7	5	
8	5	30
9-15	3	

Dick Sprang covers

Original Art

Fiction House color overlays

One of the most frustrating things about collecting Golden Age Fiction House art is the large number of coloring notations written in blue pencil all over most original art. There is little worse than to see beautiful art by **Matt Baker**, **Murphy Anderson**, **George Tuska**, **Rafael Astrita**, **Maurice Whitman**, and others defaced unnecessarily in order to save a few dollars on Photostats to color.

There are some Fiction House originals, though, that escaped the colorist's blue pencil. Why some pages were defaced and others were not has always been a mystery.

Recently, I obtained a Werewolf Hunter story from *Ghost* #11 (Sum 54) by **George Evans**. Most of the story had blue-pencil coloring notations, as was the case with most Fiction House art. However, the splash and a number of interior panels, instead, had plastic overlays where the coloring had been applied. I've seen hundreds of Fiction House pages over the years, but these are the first I've ever seen with coloring applied by overlays.

— George Hagenauer

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4
CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Pulp Art

Subtitled "Original Cover Paintings for the Great American Pulp Magazines," *Pulp Art* offers many of the finest examples from this impressive era of magazine illustration, all restored to their original, vibrant colors and mostly without the cover type. There's no dealing with aging and browning paper that distorts the illustrations while flaking off in the reader's hands. You can enjoy this bountiful era of dramatic imagery without guilt or worry!

STERLING PUBLISHING
WRITER:
ROBERT LESSER
ARTIST:
DIVERSE HANDS
COLOR • 196 PGS.
$12.95

And the array of artists and material is impressive. From the fantastic visions of such artists as Frank R. Paul and Margaret Brundage, from such characters as Doc Savage and The Shadow, from historical to science fiction, from cowboys to detective mysteries — the pulps covered a variety of creative fiction in magazines that's inconceivable today.

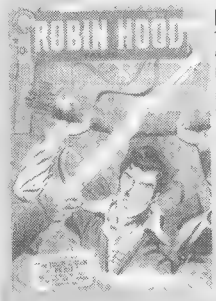
Pulp experts provide their insights. Danton Burroughs, the grandson of Tarzan's creator, tells about growing up with fantastic paintings on the walls, such as J. Allen St. John's "Moon Maid' riding bareback on a demon-headed centaur. There aren't landscapes or still-life paintings here. This was an age of illustration that will always fascinate both art and adventure lovers.

★★★ **— Michael Tierney**

www.sterlingpub.com
ISBN: 0-51720-058-9

RETROVIEW

Robin Hood Tales #12 ★★★



DC
Dec 1957
Writer: Uncredited
Pencils: Ross Andru, Esposito
Inks: Andru, Esposito
Cover: Andru, Esposito

"The Masked Marvel of Sherwood Forest!" • 8 pp.

A mysterious masked bowman turns up to best Robin Hood in an archery contest.

The story is predictable — Will Scarlet is playing Robin Hood in a black mask, while The Battling Bowman himself dons an odd costume as "The Masked Marvel" — but it's fun, nonetheless. The Masked Bowman's slick, tight costume, colorful as it is, seems out of place in the era of Sherwood Forest and the scruffy Merrie Men. But it's fun to see Robin frustrate Prince John with yet another new twist.

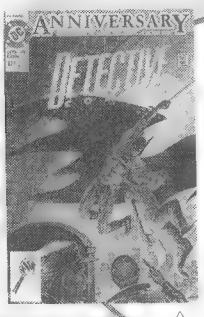
"The Falcon Master!" • 8 pp.

"The Town Crier of Peril!" • 8 pp.

© DC

In CGC copies — Then 10¢ NOW $185

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Secrets of Haunted House		
DC, 1975		
1	35	125
2-4	12	
5	18	
6-9	10	
10	10	23
11-15	10	
16-20	6	
21-30	3	
31	5	
32-46	3	
Secrets of Sinister House		
DC, 1972		
Was *Sinister House of Secret Love*		
5	40	
6-9	20	
10	25	
11-13	15	
14	15	85
15	15	
16	12	
17	12	75
18	15	
Secret War		
MARVEL, 2004		
1	10	
CGC 9.8 avg		28
1/2nd	5	14
CGC 9.8 avg		30
1/3rd	4	
2	6	
CGC 9.8 avg		38
2/2nd	4	
3	5	
CGC 9.8 avg		23
4	4	
Sensational Spider-Man		
MARVEL, 1996		
-1	2	
0	5	
1	2	
1/Collector's	4	15
2-11	2	
11/Collector's	7	
12-24	2	
25-25/A	3	
26-33	2	
Ann 1996	3	
Sensation Comics		
DC, 1942		
1	27500	
2	5200	
3	2750	
4	1850	
5	1550	
6	1400	
7-10	1140	
11-19	1075	
20	1075	895
21-30	840	
31-34	610	
35-40	560	
41-44	495	
45	495	800
46-50	495	
51-58	455	
59	455	942
60	455	
61-67	395	
68	500	
➥1st Huntress		
69	395	696
70	395	
71	380	
72	380	1569
73-80	380	
81	425	
82-83	385	
84	385	1060
85-90	385	
91-93	190	
94	350	
95-99	190	
100-109	450	
Sentry		
MARVEL, 2000		
1	10	
CGC 9.8 avg		60
1/Variant	15	
1/Conv	20	
2	5	
3-5	3	
FF: 1	3	
Hulk: 1	3	
Spider-Man: 1	3	
Void: 1	5	
X-Men: 1	3	
Serenity		
DARK HORSE, 2005		
Joss Whedon series		
1/Cassaday	8	
1/Hitch	7	
1/Jones	8	
2/Bradstreet	5	
2/Chen	4	
2/Quesada	5	
2/DHP	10	
3/Middleton	5	
3/Phillips	4	
3/Yu	5	
Sgt. Fury		
MARVEL, 1963		
1	1500	
2	400	
3-5	225	
6-10	150	
11	100	
12	100	374
13	500	1795
➥Cap. America app.		
14	80	290
15	80	
16	75	241
17-18	75	
19	75	197
20-21	50	
22	50	96
23	50	
24	30	
25	50	89
26	50	110
27	50	
28	40	136
29-31	40	
32-38	25	
39	20	78
40	20	59
41	15	50
42	15	35
43-46	15	
47	15	39
48	15	
49	15	57
50	15	48
51	15	
52	15	62
53	15	
54	15	57
55	15	81
56	15	51
57	15	
58	15	38
59	15	69
60	15	68
61-63	15	
64	12	
65	12	41
66-67	12	
68	12	44
69-75	12	
76 △	12	54
77	12	
78	12	35
79-85	12	
86	12	53
87-99	12	
100	25	113
101	12	
102	10	
103-106	8	
107	8	60
108-110	8	
111-115	6	
116	6	31
117-121	6	
122-131	5	
132-133	4	
133/30¢	20	
134	4	
134/30¢	20	
135-141	4	
141/35¢	15	
142	4	
142/35¢	15	
143-151	4	
152-167	3	
Ann 1	125	
Ann 2	55	
Ann 3	30	86
Ann 4	22	
Ann 5	10	
Ann 6-7	9	
Sgt. Rock		
DC, 1977		
Was *Our Army at War*		
302	25	
303-307	15	
308-312	10	
313-320	8	
321-330	6	
331-341	5	
342-350	4	
351-390	3	
391-422	2	
Ann 1-2	4	
Ann 3-4	3	
Seven Soldiers		
DC, 2005		
0	5	
0/Faces	3	
Guardian: 1-4	3	
Klarion: 1-4	3	
Miracle: 1	3	
Sh. Knight: 1-4	3	
Zatanna: 1-3	3	
Shadow		
ARCHIE, 1964		
1	30	47
2-6	18	
7	18	35
8	18	
Shadow		
DC, 1973		
1 ▽	12	44
2	8	35
3	8	
4	6	33
5	4	15
6	5	
7-12	4	
Shanna the She-Devil		
MARVEL, 1972		
1	27	100
2	6	
3	4	
4	4	45
5	4	
Shanna the She-Devil		
MARVEL, 2005		
1	6	
CGC 9.8 avg		51
2-7	4	
Shazam!		
DC, 1973		
1	20	62
2	10	24
3	10	36
4-7	10	
8	20	64
➥100-page issue		
9-10	10	
11	10	29
12-16	10	
17	10	64
18-35	7	
She-Hulk		
MARVEL, 2004		
1	12	
CGC 9.8 avg		26
2	7	
3	4	
4-12	3	
SHIELD		
MARVEL, 1973		
1	15	50
2-5	5	
Shock SuspenStories		
E C, 1952		
1	850	
2	500	
3	350	
4	325	
5	290	
6-7	350	
8	260	
9-11	210	
12	225	
13	350	
➥Frazetta art		
14-15	200	
16-18	170	
Shogun Warriors		
MARVEL, 1979		
1	5	20
CGC 9.8 avg		49
2-20	2	
Showcase		
DC, 1956		
1	3500	
2-3	1000	
4	27500	
➥1st Silver Age Flash		
5	1000	
6	4000	
7	2000	
8	11500	
➥2nd SA Flash		
9	7500	
10	3000	
11-12	1750	
13-14	4500	
15	2000	
16	1000	



△ #627

Detective COMICS™

Back to the beginning

To celebrate his 601st appearance in *Detective Comics*, Batman's first case, "The Case of the Chemical Syndicate," was represented in *Detective Comics* #627 with a number of updated touches. The giant-sized issue originally sold for $2.95.

Image © 1991 DC

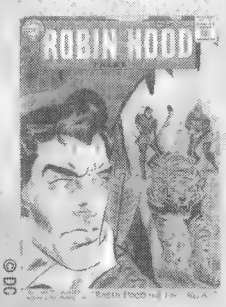
1st Batman story retold

Photo cover with clay statues

	626	627	628	629	630	631	632	633	634	635
	FEB 91	MAR 91	APR 91	MAY 91	JUN 91	JUL 91	JUL 91	AUG 91	AUG 91	SEP 91
NM Price	$2	$3	$2	$2	$2	$2	$2	$2	$2	$2

THE BOTTOM LINE

Robin Hood Tales #13 ★★★1/2



DC
Feb 1958
Writer: Uncredited
Pencils: Ross Andru, Mike Esposito
Inks: Andru, Esposito
Cover: Andru, Esposito

"The Bantam Bowman!" • 8 pp.

An elf earns the name Big John — and the respect of Little John and Robin Hood — for helping the Merrie Men prevail against Baron Grote.

He isn't exactly Bat-Mite, but the elf Big John proves just as pesky and perky and just as imaginative in a story that playfully strays far from the Robin Hood legend. It's especially cool when he covers himself with gold paint, hoping to spook Baron Grote's suspicious henchmen. To top it off, he spills gold paint all over the gold-greedy villain. It's amazing the way DC kept coming up with new twists on the Robin Hood legend.

"Robin Hood and the Tiger!" • 8 pp.

"Stand-In for Trouble!" • 8 pp.

no CGC copies — **Then 10¢ NOW $185**

UNSLABBED / SLABBED — Near Mint / CGC 9.4 NM

17 2750
➥1st Adam Strange
18 1200
19 ..... 1500 3125
20 1000
21 500
22 5600
➥1st SA Grn. Lantern
23-24 .. 1750
25-26 ... 350
27 900
28-29 ... 400
30 800
31-32 ... 400
33 375
34 1250
35 700
36 525
37 700
38 ..... 400 1026
39 350
40 300
41-42 ... 150
43 450
44 100
45 325
46-47 ... 100
48-51 80
52 ..... 80 313
53-54 ... 100
55 ..... 275 801
➥Dr. Fate origin
56 125
57 225
58 ..... 150 308
59 ..... 125 445
60 ..... 225 694
➥Spectre origin
61 ..... 100 342
62 80
63 50
64 ..... 100 348
➥Spectre app.
65 50
66 ..... 30 93
67 30
68 ..... 30 83
69 30
70 ..... 30 168
71 30
72 ..... 30 86
73 ..... 85 264
➥1st Creeper
74 ..... 45 146
➥1st Anthro
75 ..... 75 264
➥1st Hawk & Dove
76-77 50
78 35
79 45
80 ..... 45 368
81 ..... 45 159
82 ..... 40 148
83 ..... 40 128
84 40
85 20
86 ..... 20 69
87 20
88-93 15
94 ..... 20 24
➥New Doom Patrol
95-96 8
97-99 6
100 ..... 6 30
101 ..... 6 23
102 6
103 ..... 6 27
104 5

Silly Symphonies
DELL, 1952
1 200
2 175
3-4 125
5-7 110
8 ..... 110 338
9 110

Silver Streak Comics
LEV GLEASON, 1939
1 11000
2 4000
3 3500
4 1750
5 2000
6 13500
7 8300
8 3200
9 1900
10 1500
11 1000
12-14 ... 850
15-19 ... 700
20-23 ... 600

Silver Surfer
MARVEL, 1968
1 ..... 375 ▽ 1229
2 ..... 160 346
3 ..... 135 555
4 ..... 265 ▲ 906
➥Surfer vs. Thor
5 ..... 75 ▽ 277
6 ..... 75 293
7 ..... 90 ▽ 366
8 ..... 95 372
9 ..... 60 △ 252
10 ..... 60 226
11 ..... 65 ▲ 269
12 ..... 50 ▽ 193
13 ..... 70 ▽ 320
14 ..... 125 ▲ 496
➥Spider-Man app.
15 ..... 55 ▽ 310
16 ..... 55 206
17 ..... 55 ▽ 207
18 ..... 55 208

Simpsons Comics
BONGO, 1992
1 ..... 5 37
2 4
3-10 3
11-31 2
32 3
33-39 2
40-109 3

Sin City
DARK HORSE, 1993
1 15
Dame: 1 4
Dame: 1/2nd-6 3
Hell/Back: 1-9. 3
Sat. Night: ½-1 3
Lost/Lethal: 1 . 3
Sex/Violence: . 4
Silent Night: . . 4
Yell. Basd: 1-6 4
Babe/Red: . . . 3
Big Kill: 1-5 . . 3

Sinister House of Secret Love
DC, 1971
1 ..... 125 445
2 75
3 ..... 75 △ 251
4 ..... 75 237

Six Million Dollar Man
CHARLTON, 1976
1 ..... 12 48
2 ..... 6 21
3-5 5
6-9 4

Six Million Dollar Man (Mag)
CHARLTON
1 10
2 8
3-7 5

Skull the Slayer
MARVEL, 1975
1 ..... 12 ▽ 43
2 5
3 2
4-5 4
5/30¢ 20
6 3
6/30¢ 20
7-8 3

Sleeper
DC, 2003
1-12 3

Sleeper: Season 2
DC, 2004
1-11 3

Small Gods
IMAGE, 2004
1 4
2-11 3

Smallville
DC, 2003
1-11 4

Sojourn
CROSSGEN, 2001
1 ..... 5 20
CGC 9.8 avg 77
2-24 3
25 1
26-34/2nd .. 3
Special 1 ... 4
Prequel: 1 ... 5 22

Solar, Man of the Atom
VALIANT, 1991
1 ..... 7 21
CGC 9.8 avg 94
2 ..... 5 13
3 ..... 5 18
CGC 9.8 avg 59
4-5 5
6 ..... 5 5
CGC 9.8 avg 38
7 5
8 6
9 ..... 6 5
10 ..... 16 ▽ 29
➥1st Eternal Warrior
11 5
12 4
13 2
14 4
15-16 2
17-32 1
33 2
34-41 1
42-50 2
51-56 3
57-58 4
59 5
60 10

Sonic the Hedgehog
ARCHIE, 1993
0 9
1 ..... 12 31
2-3 9
4-5 7
6-10 6
11-20 4
21-154 2
Special 1-15 3

Original art

NOT SO INNOCENT ABROAD IN OUR SICK WORLD

Bargain *Mad* "art"

Some *Mad* art is among the most valuable comics art. Major auctions in the past have been held at prestigious auction houses normally reserving their lots for Picassos and Monets. Cover paintings especially bring premium prices. *Mad* fandom is large, and even minor interior pieces often command prices of $100 or more.

Dave Berg was one of *Mad*'s major contributors. He, like **Don Martin**, **Antonio Prohias**, **Jack Davis**, and **Al Jaffee** had a large enough following that he was able to produce his own series of *Mad*-related paperbacks.

Berg, born June 12, 1920, died May 17, 2002, and much of his art is ending up in Heritage Auctions. Because there is so much of it, it is starting to go cheap. For many years, *Mad* had a policy of not returning originals. The book contracts, however, were done directly with the artists, so the art was returned. Much of the Berg art that is on sale is from the paperbacks. These were done four pages to a sheet of art, and prices have dropped as low as $23 to $35 per sheet of four pages.

Traditionally, these dips in price last as long as the estate is for sale. Once the art is buried in collections, prices rise, and Berg pages were selling at $150-$250 for four-page sheets prior to the recent estate sale!

Missed the early columns? My older ***CBG*** art columns are now being rereleased at *www.comicartfans.com.*

— George Hagenauer

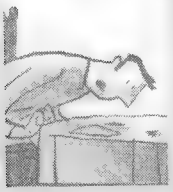
Batman movie designer Anton Furst's work comes to comics

Goes to $1.25

636	637	638	639	640	641	642	643	644	645	646	647	648	649	650
SEP 91	OCT 91	NOV 91	DEC 91	JAN 92	FEB 92	MAR 92	APR 92	MAY 92	JUN 92	JUL 92	AUG 92	AUG 92	SEP 92	SEP 92
NM Price $2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

Pyongyang

Calling *Pyongyang* a "graphic novel" stretches the term to its breaking point, but it's a vastly entertaining travel diary. In 2001, Guy Delisle, a French Canadian cartoonist, travels to North Korea to take charge of an animated series. Along with dealing with a work force with whom he can't communicate, he suffers the usual deprivations of being far from home in addition to the ultimate isolation of being one of the few Westerners permitted inside the most isolated nation on Earth.



DRAWN AND QUARTERLY
WRITER:
GUY DELISLE
ARTIST:
GUY DELISLE
B/W • 184 Pgs.
$19.95

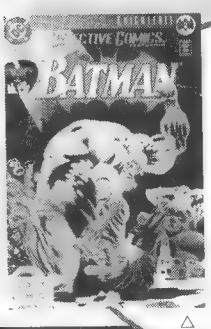
Delisle invokes such cultural touchstones as the novel *1984* and *The Prisoner* television series to give readers an idea of what it was like living in the foreigner "enclosure," a high-security area where special "guides" try to keep him as far away as possible from ordinary Koreans.

It's not just that North Korea is a police state; it's also a poorly operated one held together by the cult of personality surrounding a "Great Leader." (Who, in spite of being dead, appears frequently on television.) And there's a special guest appearance by Corto Maltese.

★★★ **— S.A. Bennett**

www.drawnandquarterly.com
ISBN: 1-89659-789-0

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Son of Satan		
MARVEL, 1975		
1	20 ▲	61
2	15 ▽	29
3	10	36
3/30¢	15	83
4	10	34
4/30¢	15	
5	10	44
5/30¢	15	
6-8	10	
Soulfire		
ASPEN, 2004		
0	5	
0/Conv	7	
0/DF	15	
1	7	
1/Diamond	5	
1/DF	15	
1/Jay	6	
1/Virgin	8	
1/Wizard	5	
2	6	
2/Rupps	10	
3	5	
4	3	
4/Variant	4	
4/Campbell	3	
4/Lee	4	
4/Conv	10	
Space Action		
ACE, 1952		
1	525	1228
2-3	350	
Space Adventures		
CHARLTON, 1952		
1	240	
2	125	
3-5	105	
6-9	90	
10-12	225	
13	90	156
14-19	90	
20	110	
21	80	
23	100	
24-32	70	
33	325	
➥1st Captain Atom		
34	150	
35-40	125	
41	25	
42	75	
43	25	
44	25	68
45-50	25	
51-59	18	
60	18	71
61-72	12	
Space Family Robinson		
GOLD KEY, 1962		
1	225	
2	100	
3-5	75	
6-10	50	
11-13	35	
14	35	126
15	35	82
16-20	25	
21-24	20	
25	20	53
26	20	
27	20	59
28-29	20	
30	20	100
31-44	20	
45-54	10	
55-59	6	
Space Ghost		
GOLD KEY, 1967		
1	150	
Space Ghost		
COMICO, 1987		
1	4	
Space Ghost		
DC, 2005		
1	22	15
2	10	
3-6	3	
Space Mouse		
AVON, 1953		
1	65	132
2	40	
3-5	30	
Sparkler Comics		
UNITED FEATURE SYNDICATE, 1941		
1	1500	
2	650	
3-4	425	
5-10	375	
11-20	300	
21-29	235	
30-40	165	
41-49	150	
50	150	296
51-60	100	
61-70	75	
71-90	55	
91-100	42	
101-120	30	
Spawn		
IMAGE, 1992		
1	5 ▽	15
CGC 9.8 avg		32
1/A	3	
2	4	15
CGC 9.8 avg		28
3	3	10
CGC 9.8 avg		23
4	3	8
CGC 9.8 avg		24
5	3	12
6	3	
7	4	15
8	4	7
9	4	12
CGC 9.8 avg		34
10-17	3	
18	3	12
19	3	
20	3	10
21	3 ▽	13
CGC 9.8 avg		31
22-24	3	
25	3	17
26-50	3	
51-97	2	
98-99	3	
100/A	6	
CGC 9.8 avg		31
100/B-100/F	5	
101-149	3	
150	5	
Ann 1	5	
Fan ed. 1-3	1	



△ #659

Detective COMICS™

Breaking the Bat

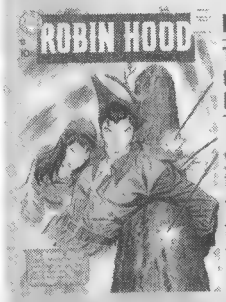
Chemically enhanced strongman and mastermind Bane had a plan for taking down Batman once and for all. After freeing most of Arkham Asylum's inmates, Bane kept Batman on the move, until he had exhausted him and then broke his back.

image © 1993 DC

THE BOTTOM LINE

RETROVIEW

Robin Hood Tales #14 ★★★



DC
Apr 1958
Writer: Uncredited
Pencils: Ross Andru, Mike Esposito
Inks: Andru, Esposito
Cover: Andru, Esposito

"The Secret of Robin Hood's Name!" • 9 pp.

The best cover of the series graces the final issue, as the origin of Robin Hood's name is revealed.

"I can't believe that Robin Hood is your real name!" says the fair maiden the Earl of Huntington rescues in his first adventure upon returning from the Crusades. But our hero swears that's what it shall be until he vanquishes Prince John after this first skirmish against the evil usurper of King Richard's throne. The fair maid he rescues, a blonde named Julia, Countess of Lindley, was never seen before or since.

"Robin Hood — Court Jester!" • 8 pp.

"The Key of Peril!" • 8 pp.

© DC

No CGC copies **Then 10¢ NOW $185**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Special Marvel Edition		
MARVEL, 1971		
1	20	
2	15 △	54
3-4	15	
5-14	7	
15	45 ▽	137
➥1st Shang-Chi		
16	18	61
Spectacular Spider-Man		
MARVEL, 1968		
1	90	264
2	75 ▲	193
CGC 9.8 avg		716
Spectacular Spider-Man		
MARVEL, 1976		
-1	2	7
CGC 9.8 avg		262
1	25 ▽	50
3	8	14
CGC 9.8 avg		53
2	15 ▲	61
4	5	19
5	5	17
6	5	19
7	5 ▽	16
7/35¢	15	
8	5	19
8/35¢	15	
9	5	13
9/35¢	15	
10	4	19
10/35¢	15	
11	4	11
11/35¢	15	
12	4	12
13-17	4	
18	4	22
19	4	
20	4	13
21-22	3	
23	3	21
24-26	3	
27	15	44
➥1st Miller Daredevil		
28	15 ▽	36
➥2nd Miller Daredevil		
29-33	3	
34	3	14
35-41	3	
42	3	17
43	3	
44	3	10
45-48	3	
49	3	10
50	3	18
51-55	3	
56	5	
57	3	
58	3	20
59-63	3	
64	5	22
➥1st Cloak & Dagger		
65-82	3	
83	7	26
➥Punisher appe		
84	3	
85	5	18
86-89	3	
90	3	15
91-99	3	
100	5	
101	3	
102-115	2	
116	3	13
117-129	2	
130	3	
131	5	
132	4	
133	3	
134-135	2	
136	2	11
137-138	2	
139	2	13
140-142	2	
143	4	18
144-146	2	
147	8	
➥New Hobgoblin		
148	2	
149	3	
150-151	2	
152	2	11
153-156	2	
157	2	11
158	5	
159	4	
160-188	2	
189	4	12
190-195	2	
195/Collector's	3	
196-199	2	
200	4	20
CGC 9.8 avg		18
201-213	2	
213/Collector's	3	
214-217	2	
217/Variant	3	
218-219	2	
220-221	3	
222	2	
223	3	
223/Variant	3	
224	2	
225	5	25
225/Variant	4	
226-228	2	
229	3	
229/Variant	4	
230	4	
231-249	2	
250	3	
251-255	2	
255/Variant	5	
256-263	2	
Ann 1	5	24
Ann 2-14	4	
Ann '97	3	
Special 1	4	
Spectacular Spider-Man		
MARVEL, 2003		
1	4	
CGC 9.8 avg		27
1/CanExpo	6	
2-3	3	
4	4	
5-7	3	
8-13	2	
14	3	
15	7	
➥Avngrs Disassmbled		
16	5	
➥Avngrs Disassmbled		
17-19	2	
20	3	
➥Organic webshooters		
21-27	2	
Book 3	10	
Spectre		
DC, 1967		
1	150	538
2	60	155
3	50	156
4	50	160
5	50	170
6	40	130
7	40	148
8	40	157
9	40	137
10	40	136

Huntress appears — 1st Ulysses — Bane appears — "Knightfall," Pts. 2 and 4

NM Price	651 OCT 92	652 OCT 92	653 NOV 92	654 DEC 92	655 JAN 93	656 FEB 93	657 MAR 93	658 APR 93	659 MAY 93	660 MAY 93
	$2	$2	$2	$2	$2	$3	$3	$3	$3	$2

Trademark troubles

Like Davy Crockett, the name "Robin Hood" could not be trademarked. Thus, when a syndicated *Robin Hood* television series became an immediate hit after it began in September 1955, Quality, Magazine Enterprises, and Charlton all responded with regular comic books featuring the Robin Hood legend. The Quality/DC versions were by far the best, but ME struck first, beginning its *Robin Hood* series with #52 in November 1955. ME, however, was struggling and produced only eight issues through November 1957. Quality was next in February 1956 and, thanks to DC picking up the final eight issues, the best of the comic-book Robin Hood interpretations ran 14 bimonthly issues through April 1958. Charlton's 11-issue run (#28-38) ran erratically from April 1956 through August 1958. Dell's *Four Color* #669 (Dec 55) reprinted Disney's version of *Robin Hood* first presented in 1952 in *Four Color* #413. The original run of the syndicated *Robin Hood* TV series lasted three years.

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Spectre		
DC, 1987		
1-5	3	
6-31	2	
Ann 1	3	
Spectre		
DC, 1992		
0	3	
1	6	
2	5	
3	4	
4-7	3	
8	4	
9-20	3	
21-36	2	
37-62	3	
Ann 1	4	
Spectre		
DC, 2001		
1	3	11
2-27	3	
Speed Buggy		
CHARLTON, 1975		
1	12	46
2-9	8	
Spellbinders		
MARVEL, 2005		
1-6	3	
Spider-Girl		
MARVEL, 1998		
0	2	
½	3	
1-1/A	4	
2-5	3	
6-24	2	
25	3	
26-58	2	
59-74	3	
75	8	
76-91	3	
Ann 1999	4	
Spider-Man		
MARVEL, 1990		
-1	2	
½	4	12
½/Platinum	6	
1 ▽	5	19
CGC 9.8 avg		39
1/Platinum ▽	42	129
1/Silver	5	
2	3	17
CGC 9.8 avg		23
3	3	31
4	3	
CGC 9.8 avg		19
5	3	12
6	3	13
CGC 9.8 avg		26
7	3	12
CGC 9.8 avg		26
8	3	26
CGC 9.8 avg		38
9	6	27
CGC 9.8 avg		32
10	4	14
CGC 9.8 avg		27
11	3	9
12	3	
CGC 9.8 avg		22
13	5	19
14	3	
15	2	
16	2	11
CGC 9.8 avg		21
17-25	2	
26	4	12
CGC 9.8 avg		21
27-43	2	
44	2	8
45-46	2	
46/Collector's	3	
47-49	2	
50	3	
50/Variant	4	
51-51/Variant	3	
52-56	2	
57-57/Variant	3	
58-74	2	
75	4	
76-98/B	2	
Ann '97	4	
Ann '98	3	
GS 1	4	
Holiday '95	3	
Spider-Man/Black Cat: The Evil That Men Do		
MARVEL, 2002		
1	5	
CGC 9.8 avg		20
2-3	3	
Spider-Man: Blue		
MARVEL, 2002		
1	6	8
CGC 9.8 avg		23
2	5	
3-6	4	
Spider-Man: Chapter One		
MARVEL, 1998		
0	3	
1	3	5
1/Dynamic	4	
2	3	
2/Variant	3	
2/Dynamic	4	
➥half of 1/Dynamic		
3-12	3	
Spider-Man: House of M		
MARVEL, 2005		
1	6	
1/Conv	15	
2	5	
2/Variant	4	
➥2nd print		
3-4	3	
Spider-Man Special Ed.		
MARVEL, 1992		
1	7	24
Spider-Man 2099		
MARVEL, 1992		
1 △	3	15
CGC 9.8 avg		20
2-18	1	
19-25	2	
25/Variant	3	
26-46	2	
Ann 1	3	
Special 1	4	
Spider-Man Unlimited		
MARVEL, 1993		
1 ▽	4	10
CGC 9.8 avg		24
2-12	4	
13-22	3	
Spider-Woman		
MARVEL, 1978		
1 ▽	6	22
CGC 9.8 avg		106
2	3	16
3	3	
4	2	13
5-36	2	
37	4	23
➥1st Siryn		
38	4	19
➥X-Men app.		
39-49	1	
50	4	14
Spider-Woman		
MARVEL, 1993		
1-4	2	
Spider-Woman		
MARVEL, 1999		
1-2	3	
3-18	2	
Spidey Super Stories		
MARVEL, 1974		
1	20	79
➥Spider-Man origin		
2	6	
3	5	
4	5	18
5	5	40
6	5	
7	5	23
8-9	5	
10	5	33
11-43	5	
44	5	23
45-56	5	
57	5	20
Spirit		
QUALITY, 1944		
1	600	
2	350	
3	250	
4-5	185	
6-10	150	
11	125	
12-17	200	
18-21	250	
22	350	
Spirit		
FICTION HOUSE, 1952		
1	250	
2	225	
3-4	175	
5	200	
Spoof		
MARVEL, 1970		
1	15	
2	7	
3	8	15
4-5	7	
Spy Smasher		
FAWCETT, 1941		
1	2500	
2	750	2350
3-6	450	
7 ▽	450	1792
8-9	350	
10	375	
11	350	
Squadron Supreme		
MARVEL, 1985		
1	2	
2-12	1	
Stalker		
DC, 1975		
1	7	23
2-4	4	
Stardust Kid		
IMAGE, 2005		
➥DeMatteis, Ploog series		
1-3	4	
Star Spangled Comics		
DC, 1941		
1	4500	
2	1800	
3	1000	
4-5	875	
6	800	
7	8000	
➥1st Newsboy Legion		
8-10	1600	
11-16	1175	
17	1500	
18-19	1000	
20-30	850	
31-40	525	
41-50	425	
51-55	400	
56 ▽	400	833
57-60	400	
61-64	375	
65	1050	
➥Robin stones start		
66-68	690	
69	800	
➥1st Tomahawk		
70	690	
71-80	575	
81-83	450	
84	625	
85-86	450	
87	625	
88-94	500	
95-99	265	
100	300	
101-110	225	
111-112	200	
113	375	
114	325	
115-131	200	
Star Spangled War Stories		
DC, 1952		
132 (1)	750	
133 (2)	550	
3	475	
4-6	285	
7-10	220	
11-20	185	
21-30	130	
31-40	90	
41-50	70	
51-70	60	
71-83	55	
84	125	
➥1st Mlle. Marie		
85-87	80	
88-89	65	
90	325	
➥1st Dinosaur Island		
91	45	
92	110	
93	45	
94-99	110	
100	145	
101-125	60	
126	60	212
➥1st Sgt. Gorilla		
127-130	60	
131	60	294
132-133	60	
134	65	
135-138	60	
139	50	
140-141	24	
142	24	156
143	24	
144	27	
145	35	122
146-150	20	
151	125	423
➥1st Unknown Soldier		
152-153	20	
154	55	
➥Unk. Soldier origin		
155	16	
156-161	14	
162-178	6	
179	6	58
180	6	
181-204	5	
Star Trek		
GOLD KEY, 1967		
1	350	
2	125	
3	100	
4	90	
5-6	75	
7	60	
8-9	50	
10	40	
11	30	
12	30	71
13	30	104

Original Art

A holiday gift — preserving our comics legacy

A wonderful Christmas gift is a donation to preserve the original art and comics artifacts that are archived in museums and especially university libraries. If you normally do an end-of-the-year gift to your alma mater, check with the rare books room or special collections. Chances are they have a collection of original comics art in their files. Find out if anything is needed to improve its storage and preservation and target your donation this year specifically to that.

I've been particularly impressed with the Cartoon Research Library at Ohio State University. Contained in the archives are original art from such creators as **Milton Caniff** and **Will Eisner.** The Library recently acquired Bill Blackbeard's collection of clipped comic strips (going back to the 1890s and measured literally in truckloads not shelf feet) and is working hard to archive and preserve this massive collection.

Donation checks can be made out to Ohio State University and sent to OSU Cartoon Research Library, 27 W. 17th Ave. Mall, Columbus OH 43210-1393

If you live on the West Coast, visit and support the Cartoon Art Museum in San Francisco which mounts several shows a year from its own collection of art and art loaned by collectors. It also offers classes and workshops, serving as a gathering place for comics fans in the Bay area. Museum memberships are $35 a year — and donations can be sent to Cartoon Art Museum, 655 Mission Street, San Francisco, CA 94105, or made online at *www.cartoonart.org.*

*— **George Hagenauer** reports on the original art markets for **CBG.** Write him at **yellowkd@merr.com.***

"Knightfall," Parts 6, 8, 10, 12, 16, and 18; Chuck Dixon writes "Knightquest: The Crusade" begins — Goes to $1.50 — Azrael vs. Joker

	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675
	JUN 93	JUN 93	JUL 93	AUG 93	AUG 93	SEP 93	OCT 93	NOV 93	DEC 93	JAN 94	FEB 94	MAR 94	APR 94	MAY 94	JUN 94
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4

CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Sancho

20,000 Leagues is a comic-book company created in Dublin, Ireland.

Sancho is a one-shot about an exorcist and his lifelong struggle against the forces of evil, bouncing around Sancho's life and reading like a TV movie.

20000 LEAGUES
WRITERS:
IAN WHELAN, ALAN NOLAN
ARTIST:
NOLAN
B/W • 28 Pgs.
$3.50

It's much more satisfying when you get a pay-off in one issue, rather than several cliffhangers building up to one.

Sancho rocks! Readers can't get this through comics distributors yet but can order directly from the company's website.

Alan Nolan's art is stark and dark but functions well for the story. It's not just because they're all Irish that these guys remind the reader of Garth Ennis' work, but *Sancho* has a similar feel.

But where Ennis will go over the top with gore and graphic sex, Ian Whelan and Nolan are more tempered.

★★★½ — **Tony DiGerolamo**

www.20000-leagues.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Star Trek		
CONTINUED		
14	30	170
15	30	60
16-23	30	
24-26	25	
27-38	20	
39	20	83
40	20	
41-43	15	
44	15	54
45-47	15	
48	15	66
49-52	15	
53	15	48
54-59	15	
60-61	12	
Star Trek		
MARVEL, 1980		
1	5	18
2	3	9
3-17	2	
18	2	21
Star Wars		
MARVEL, 1977		
1	20 △	75
CGC 9.8 avg		321
1/35¢	800	6552
1/2nd	4 △	75
2	10	29
2/35¢	150	
3	8	25
3/35¢	150	
4	7	25
4/35¢	150	
5	7	34
5/2nd	7	34
6	7	22
6/2nd	7	22
7	7	20
8	7	
9	7	16
10	7	19
11	7 ▽	14
12	7	
13	7 ▽	23
14	7	23
15-16	7	
17	7	23
18	7	
19	7	12
20	6 ▽	9
21	6	21
22	5	
23	5	18
24	4	
25	4	18
26	4	31
27	4	
28	4	10
29	4	26
30-31	4	
32	4	9
33	4	12
34	4	9
35	4	11
36-39	4	
40	4	27
41	4	14
42	4	24
43	4	11
44	4	13
45-47	4	
48	4	11
49	5	
50-53	4	
54	4	20
55-63	4	
64	4	11
65-67	4	
68	4	31
69-70	4	
71	4	16
72	4	13
73	4	
74	4	15
75	4	11
76	4	
77	4	15
78-80	4	
81	4	27
82-83	4	
84	4	15
85	4	14
86	4	15
87	4	
88	4	19
89	4	16
90-91	4	
92	4	11
93-95	4	
96	4	11
97	4	
98	4	16
99	4	
100	4	13
101	4	16
102	4	13
103-106	4	
107	25	69
➥Low distribution		
Ann 1	8	24
Ann 2	5	14
Ann 3	5	
Star Wars		
DARK HORSE, 1998		
0	10	
1	4	
2-49	3	
50	6	
➥Title SW Republic		
51-78	3	
Star Wars: Dark Empire		
DARK HORSE, 1993		
1	6	
1/Gold	5	
1/Platinum	6	
2-4	4	
2-6/Gold	4	
2-6/Platinum	5	
5	3	3
6	3	
Ashcan 1	1	
Star Wars: Dark Empire II		
DARK HORSE, 1994		
1-6	3	
1-6/Gold	4	
Star Wars: Empire		
DARK HORSE, 2002		
1-36	3	
Star Wars: Jedi - Yoda		
DARK HORSE, 2004		
1	5	
Star Wars: Obsession		
DARK HORSE, 2004		
1	8	
2	4	
3-5	3	
Star Wars: Return of the Jedi		
MARVEL, 1983		
1	4	12
2	4	
3	4	10
4	4	
Star Wars: Union		
DARK HORSE, 1999		
1	14	
2	10	
3	7	
4	5	
Steel, The Indestructible Man		
DC, 1978		
1	5	20
2-5	2	
Strange		
MARVEL, 2004		
1-6	4	
Strange Adventures		
DC, 1950		
1	2500	
2	1150	
3	850	
4	800	
5-6	650	
7	625	
8	550	
9	1250	2412
➥1st Captain Comet		
10	400 ▽	1717
11	500	
12	400	
13	500	
14	650	
15	500	1225
16	450	
17	275	
18-20	450	
21-23	350	
24	375	
25	350	
26-29	300	
30	425	
31-38	275	
39	400	
40-41	250	
42	275	
43	250	
44	325	
45-46	250	
47	200	
48	250	
49	200	
50	225	
51	200	
52-53	225	
54	150	
55	200	
56-60	150	
61-70	125	
71-74	100	
75	75	
76-78	100	
79	150	
80-83	100	
84	125	
85-90	100	
91	90	
92-93	80	
94	75	
95	90	
96	65	
97	90	
98	75	
99	90	
100	125	
101	65	
102-103	90	
104-106	65	
107	75	
108-109	65	
110	75	
111	65	
112	60	
113	90	
114	125	
➥1st Star Hawkins		
115-116	60	
117	550	
➥1st Atomic Knights		
118	75	
119	90	
120	200	
➥2nd Atomic Knights		
121-123	75	
124	90	
125-126	75	
127	50	
128	75	
129	90	
130-131	50	
132	75	
133-135	65	
136-137	50	
138	55	
139-140	50	
141	55	
142-145	50	
146	40	
147-148	50	
149	40	
150-160	50	
161-167	35	
168	30	
169	35	
170	50	
171-172	30	
173	40	
174	30	
175	40	
176-177	30	
178	25	
179	30	
180	150	
➥1st Animal Man		
181	25	
182-183	30	
184	60	
➥Animal Man app.		
185-186	25	
187	20	
188	25	
189	30	
190	100 △	303
➥Animal Man app.		
191	20	
192	25	25
193	25	
194	20	
195	35	
➥Animal Man app.		
196-197	25	
198	20	
199	30	100
200	25	
201	40	
202-204	20	
205	125	
➥Deadman begins		
206	60	
➥Adams Deadman		
207	50	214
208	60	183
209	60	205
210	60	189
211	60	224
212	60 ▽	180
213	40	137
214	60	207

RetroView

Tarzan

MARVEL COMICS

Reviewed by Michael Tierney

The later issues of the Marvel *Tarzan* comics were all new and included a revisit to the fan-favorite Pellucidar, the prehistoric world on the inside of the hollow Earth. Marvel also introduced the most brutal villain Tarzan would ever face in Abdul Alhazred, whom men call the Mad Arab (a character originating in a 1921 H.P. Lovecraft story).

Marvel's nearly three years of jungle adventures consisted of three major story arcs and filler adaptations from Edgar Rice Burroughs *Jungle Tales of Tarzan*.

Tarzan ™ Edgar Rice Burroughs, Inc.

COST TO OWN THE ORIGINALS IN NM: **$34**

△ #680

Detective COMICS

The Bat's back

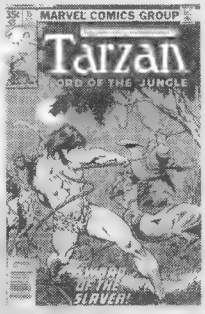
After more than a year of "Knight"-themed stories, Batman reclaimed his place as Gotham City's protector from the overly zealous Azrael. For a short time Nightwing took over the role as Batman returned to his earlier prowess.

image © 1994 DC

THE BOTTOM LINE

	676	677	678	0	679	680	681	682	683	684
	"KnightsEnd"		Zero Hour tie-in	Origin retold	"Prodigal," Pts. 3, 7, and 11; Nightwing as Batman			Variant has enhanced cover		
	JUL 94	AUG 94	SEP 94	OCT 94	NOV 94	DEC 94	JAN 95	FEB 95	MAR 95	APR 95
NM Price	$3	$2	$2	$3	$2	$2	$2	$2	$2	$2

Tarzan #15 ★★★



© Edgar Rice Burroughs, Inc.

"Slavers!"

An ominous new villain with a face always hidden in shadows enters Tarzan's jungle: Abdul Alhazred, also called the *Mad Arab*!

Bob Hall takes over editing from Roy Thomas, and David Kraft starts his run as writer with an original comics story. Tarzan joins an unsavory band of mercenaries who claim to be attempting to rescue native Princess Ayesha from the Mad Arab's slavers. While Tarzan takes revenge on several slavers who've murdered an old man, the Mad Arab is ruthlessly driving his slaves to open a sealed cavern in the Valley of Lost Souls. Kraft mixes Burroughs with elements of H.P. Lovecraft.

Marvel
Aug 1978 • 17 pp.
Writer: David Kraft
Pencils: John Buscema
Inks: Klaus Janson
Cover: Buscema

Mid Grade copy: **9.4** **Then 35¢ NOW $2**

	UNSLABBED Near Mint	SLABBED CGC 9.4	NM
215	45		
216	40	180	
217	20	51	
218	20	46	
219	20		
220	25		
221-223	20		
224-229	15		
230	15	49	
231-234	10		
235	10 △	46	
236-244	10		

Strange Planets
SUPER, 1958

1	60	217	
9	35		
10-11	20		
12	20	76	
13-16	15		

Strangers in Paradise
ANTARCTIC, 1993

0	75		
1	65	20	
2	24		
➥2,300 printed			
3	18		

Strangers in Paradise
ABSTRACT, 1994

1	30		
1/Gold	4		
2	15		
2-13/Gold	3		
3	12		
4-5	10		
6-10	8		
12	5		
13	4		

Strangers in Paradise
HOMAGE, 1996

1	4		
2-77	3		
Special 1	4		

Strange Sports Stories
DC, 1973

1	18	41	
2	9		
3-6	7		

	UNSLABBED Near Mint	SLABBED CGC 9.4	NM
Strange Suspense Stories			
CHARLTON, 1952			
1	450		
2	325	26	
3-5	275		
16	150		
17	110		
18	160		
19	200		
20	160		
21	110		
22	135		
27	60		
28-30	50		
31-33	100		
34	200		
35	100		
36	145		
37	100		
38	45		
39-41	80		
42-44	20		
45	80		
46	20		
47-48	80		
49	20		
50-51	75		
52-54	50		
55-60	20		
61-74	14		
75	90		
76-77	20		
Strange Suspense Stories			
CHARLTON, 1967			
1	20		
2-9	12		
Strange Tales			
MARVEL, 1951			
1	2750		
2	800		
3-5	700		
6-10	550		
11-20	350		
21-30	275		
31-44	225		
45-58	200		
59	225		
60	200		

	UNSLABBED Near Mint	SLABBED CGC 9.4	NM
61	225		
62-63	175		
64	200		
65-66	175		
67-78	200		
79	250		
80	200		
81-83	175		
84	200		
85-88	175		
89	400		
➥Kirby Fin Fang Foom			
90-92	175		
93-96	150		
97	350		
➥Aunt May & Uncle Ben			
98-100	150		
101	900		
➥Human Torch starts			
102	425	1463	
➥Human Torch app.			
103-104	300		
105	300	2326	
106	225		
107	250		
108	225		
109	225	751	
110	1250		
➥1st Dr. Strange			
111	350		
112-113	150		
114	350	2245	
115	450		
➥Dr. Strange origin			
116	125		
117-118	100		
119-121	125		
122	125	516	
123	125	593	
124-125	75		
126	90		
127	75		
128	75	491	
129	75	382	
130	90	359	
131	75		
132	75	498	
133	75	350	
134	75		
135	125		
➥1st S.H.I.E.L.D.			
136	75	263	
137	50		
138	50	109	
139-142	50		
143	50	129	
144	50	125	

February Comics Birthdays

Feb. 1
Suzanne Gaffney
Nate Butler (1954)
Bill Mumy (1954)
Bill Spangler (1954)
Diana Schutz (1955)
Gilbert Hernandez (1957)
Ron Frenz (1960)

Feb. 2
Creig Flessel (1912)
Larry Wright (1940)

Bob Schreck (1955)

Feb. 3
Byron Erickson
Richard Marschall (1949)
Tim A. Conrad (1951)
Randy Lofficier (1953)

Feb. 4
Dez Skinn (1951)
Scott Saavedra (1960)
Tom Sniegoski (1962)
Francis J. Mao (1966)

Feb. 5
George Evans (1920)
Jess M. Jodloman (1925)
Marty Pahls (1941)
Val Semeiks (1955)
Mark Bloodworth (1963)
Kelly McQuain (1967)

Feb. 6
Richard Buckler (1949)

Feb. 7
Richard Bruning (1953)
Miguel Ferrer (1955)
Bob Camp (1956)
Paul Castiglia (1966)

Feb. 8
Terry Stewart

Feb. 9
Frank Frazetta (1928)
Danny Bulanadi (1946)
Jo Duffy (1954)
Timothy Truman (1956)
Sarah E. Byam (1962)
T.C. Ford (1964)
Whitney Barber (1975)

Feb. 10
Brent Frankenhoff (1966)

Feb. 11
Rich DuFour
Maily H. Wilkinson (1938)
Jim Bradrick (1946)
Shon Howell (1962)

Feb. 12
Joe Albelo
Ken Meyer Jr. (1957)
Lou Bank (1966)

Feb. 13
Barb Kaalberg
John A. Peck (1962)
Stan Shaw (1962)

Feb. 14
Suzanne Dechnik
Carol Kalish
Oliver Harrington (1912)
Gordon Purcell (1959)
Joyce Greenholdt (1965)

Feb. 15
Albert DeGuzman
Joan Weis
Bud Gordinier (1933)
Art Spiegelman (1948)
Matt Groening (1954)
Les Dorscheid (1959)
Marc Hansen (1963)

Feb. 16
J.A. Fludd
Ron Wilson
Len Strazewski (1955)
John Totleben (1958)
Timothy Bradstreet (1967)

Feb. 17
David Fox

Curt Swan (1920-1996)
Bernd Metz (1944)
Nelson (1969)

Feb. 18
Gahan Wilson (1930)
Johnny Hart (1931)
Terry Echterling (1950)
Aaron McClellan (1959)
Jay Allen Sanford (1960)
Mark Bodé (1963)

Feb. 19
Henry Boltinoff (1914)
Don Glut (1944)
William Messner-Loebs (1949)
Bob Palin (1953)
Gerry Shamray (1957)
Jim Lawson (1960)
Mark Winfrey (1965)

Feb. 20
Anthony Tollin (1952)
Steve Oliff (1954)
Dave Roberts (1960)

Feb. 21
Barry Kaplan
Frank Brunner (1949)
Brian Douglas Ahern (1967)
Joseph M. Monks (1968)

Feb. 22
Doug Allen (1956)

Feb. 23
Ken Selig
Doug Moench (1948)
Jim Main (1955)
Eric Lurio (1957)
Janet Jackson (1958)
Martin Thomas (1965)

Feb. 24
Mindy Fisch
Bryan Talbot (1952)
Jim Borgman (1954)
Greg LaRocque (1954)
Keith S. Wilson (1958)

Feb. 25
Arnold Roth (1929)
Rick Geary (1946)
Phil Lasorda (1960)

Feb. 26
Ron Aiken
Ric Estrada (1928)
David Boswell (1953)
Karen Berger (1958)
Jeffrey Butler (1958)

Feb. 27
Lisa Patrick
Norm Breyfogle (1960)
Jeff Smith (1960)
Andy Kubert (1962)
Eiwin Mark (1969)

Feb. 28
Joe Brozowski (J.J. Birch)

Feb. 29
Nelson Yomtov
Wendi Lee (1956)

Star Trek-Strange $

Goes to $1.95 — Fights Firefly — *Underworld Unleashed* tie-in — 1st Allergent — Poison Ivy appears — "Contagion," Pts. 2 and 8 — Fights Two-Face

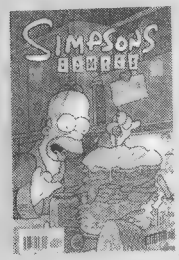
	685	686	687	688	689	690	691	692	693	694	695	696	697	698	699
	MAY 95	JUN 95	JUL 95	AUG 95	SEP 95	OCT 95	NOV 95	DEC 95	JAN 96	FEB 96	MAR 96	APR 96	JUN 96	JUL 96	JUL 96
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

PRICE GUIDE KEY:
CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Simpsons Comics #110

In order to ease the blow of bad news to his employees, Mr. Burns dubs Homer Simpson the "Bad News Bearer," which alienates the buffoonish patriarch from his coworkers and even his family and friends. After all, no one likes to hear bad news, no matter *how* gently or humorously it is told.



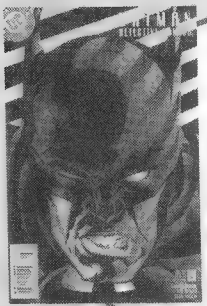
BONGO
WRITER:
IAN BOOTHBY
ARTIST:
JOHN COSTANZA
Color • 32 Pgs.
$2.99

Meanwhile, Bart gets in trouble for using a slug at an arcade and must test videogames as punishment. Unfortunately for Bart, the games in question are all educational.

These divergent plot points, while not seamlessly integrated, culminate in a scenario that finds Flanders hooked on videogames. The resultant final page is a highly amusing visual treat (especially for videogame fans) that is almost worth the price of admission all by itself.

John Costanza, whom many readers will know as a highly prolific letterer, does an excellent job of recreating the look of the characters. And there are several laugh-out-loud moments, including a doggy not getting a treat because he saved Hitler from falling down a well.

★★★½ — **Brett Weiss**



△ #716

image © 1997 DC

Detective Comics™

Face-off

Most of the DC universe comics with December 1997 cover dates had a single large image of the main hero's face staring out of their covers. The effect on many comics racks was interesting, to say the least, with all those eyes watching prospective buyers.

THE BOTTOM LINE

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Strange Tales		
CONTINUED		
145-146	50	
147	50	95
148	75	180
➥Ancient One origin		
149	50 ▽	99
150	50	131
151	75	156
152	50 △	140
153	50	
154	50 ▽	134
155	50	
156	50	123
157	50	
158	50 ▽	149
159	60	233
160	50 ▽	167
161	50 ▽	186
162	50	121
163	50	146
164	50	
165	50 △	135
166	50	
167	50 ▽	262
168	50	141
169	15	92
➥Series restarted		
170	10	
171	7	
172	7 ▽	31
173	7	
174	7	11
175-177	7	
178	15	44
179	10	40
➥Warlock origin		
180	10	40
181	10	37
182	3	20
183-185	3	
185/30¢	20	
186	3	
186/30¢	20	
187-188	3	
Ann 1	325	
Ann 2	350	
Strange Tales		
MARVEL, 1987		
1	2	
2-12	1	
13-14	2	
15-16	1	
17	2	
18-19	1	
Stuntman Comics		
HARVEY, 1946		
1	685	1551
2-3	425	
Sub-Mariner		
TIMELY, 1941		
1	25000	
2	7000	
3	5000	
4	4500	
5	3500	
6-11	2500	
12-15	1500	
16-19	1200	
20	1200	3067
21-31	1000	
32	1250	
33-35	900	
36-41	700	
42	1000	
Sub-Mariner		
MARVEL, 1968		
1	125 △	327
2	45 ▽	124
3	35	156
4	35	
5	30	245
6	25	103
7	25	97
8	75	267
➥vs. The Thing		
9	30	123
10	25	
11	20	104
12	20	101
13	20	101
14	50	177
➥Toro dies		
15	20	
16	20	63
17-21	20	
22	20	71
23	20	
24	20	69
25	20 △	69
26	20	70
27	20	53
28	20	51
29	20	54
30	20	79
31	15 △	47
32	15	48
33	15	
34	70	242
➥Hulk, Surfer app.		
35	35	175
➥Hulk, Surfer app.		
36	15	48
37	15	50
38	15	52
39	15	
40	15	63
41	10	45
42	10	
43	10 △	104
44	10	83
45	10	48
46	10	73
47	10	76
48	10	68
49	10	44
50	10	40
51-53	10	
54	10	55
55-56	10	
57	10	67
58	10	53
59	10	76
60	10	43
61	10	
62	10	30
63	10	38
64	10	31
65	10	42
66	10	
67	10	57
68	10	33
69	10	63
70	10	29
71	10	43
72	10	
Special 1	10	90
Special 2	15	
Sugar & Spike		
DC, 1956		
1	1700	
2	700	
3-5	500	
6-10	350	
11-20	250	
21-30	150	
31-40	125	
41-50	75	
51-60	55	
61-80	50	
81-95	35	
96	35	91
97-98	35	
Suicide Squad		
DC, 1987		
1	1	6
2-22	1	
23	15	
➥1st Oracle		
24-49	1	
50	2	
51-66	1	
Ann 1	2	
Sun Girl		
MARVEL, 1948		
1	1000	
2-3	675	
Superboy		
DC, 1949		
1	7000	
2	2000	
3	1500	
4-5	1000	
6	800	2650
7-10	800	
11-15	600	
16-20	450	
21-30	350	
31-38	275	
39-50	225	
51-60	175	
61-67	125	
68	500	
➥1st Bizarro		
69-77	100	
78	175	
➥Mxyzptlk origin		
79	100	
80	150	
➥Meets Supergirl		
81-85	90	
86	200	
➥Legion app.		
87-88	90	
89	275	
➥1st Mon-El		
90-93	90	
94-97	75	
98	100	
99	75	
100	175	
➥Phtm. Zone villains		
101-120	60	
121-128	50	
129	75	
130-135	40	
136	40	143
137	40	
138	55	
➥Giant-sized		
139-140	40	
141-142	35	
143	35	124
144-146	35	
147	50	
➥Saturn Girl origin		
148	25	
149	25	65
150-152	25	
153	25	85
154-155	25	
156	65	221
➥Giant-size		
157-159	25	
160	25	58
161	25	
162	25	19
163-164	25	
165	50	
➥Giant-size		
166-168	25	
169-173	20	
174	30	132
175-178	20	
179	15	50
➥Giant-sized		
180	15	38
181	15	56
182	20	75
183	12	40
184	12	44
185	12	178
186	12	
187	12	40
188-191	12	
192	12 ▽	38
193	12	25
194	12	
195	12 △	39
196	12	
197	20	
➥Legion stories start		
198-199	12	
200	15	
201	12	
202	30	94
203	12	
204	12 △	32
205	40	133
206-207	12	
208	15	43
209	10	
210	15	
211-212	10	
213	7	27
214	7	
215	7	47
216-219	7	
220	7	25
221	7	
222-223	5	
224	5	32
225	5	
226	5	14
227-230	5	
Ann 1	175	
Special 1	4	
Superboy		
DC, 1990		
1-18	2	
Special 1	3	
Superboy		
DC, 1994		
0	2	
1	3	
2-24	2	
25	3	
26-99	2	

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

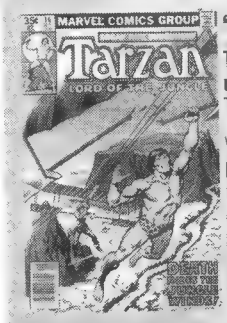
Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions.

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.

	700	701	702	703	704	705	706	707	708	709
		Fights Bane		*Final Night* tie-in	Done in One story		Fights Riddler, Cluemaster			
NM Price	AUG 96 $4	SEP 96 $2	OCT 96 $2	NOV 96 $2	DEC 96 $2	JAN 97 $2	FEB 97 $2	MAR 97 $2	APR 97 $2	MAY 97 $2

RETROVIEW
Tarzan #16

★★



Marvel
Sep 1978 • 15 pp.
Writer: David Kraft
Pencils: John Buscema
Inks: Klaus Janson
Cover: Buscema

"Treachery!"

Tarzan goes into aerial action when he uses a hang-glider to pursue a killer.

This is a heavy carnage issue, with most of it happening between the panels. Tantor is visibly shot dead, but masses of native slaves are murdered off-panel. Meanwhile, the captured Princess Ayesha is drugged and brainwashed by the Mad Arab, who then sends her through a mystical portal that he opened inside the Sacred Cavern. Thought to be beaten to death by slavers, Tarzan painfully follows the Arab and the mercenaries who betrayed him into the closing portal — and through the gateway into Pellucidar!

© Edgar Rice Burroughs, Inc.

No CGC copies

Then 35¢ NOW $2

Tarzan #17

★★★★

© Edgar Rice Burroughs, Inc.

Marvel
Oct 1978 • 17 pp.
Writer: David Kraft
Pencils: John Buscema
Inks: Klaus Janson
Cover: Buscema

"Passage to Pellucidar!"

Tarzan fights to survive the savage perils of Pellucidar, the prehistoric world hidden inside the hollow Earth.

The Mad Arab is now the only hope for the band of mercenaries finding their way home. His advice? "Follow me or not ... either way ... you will most probably die." Princess Ayesha wakes from her trance when she walks into a river and a native of Pellucidar saves her from a pack of deadly hyenadons. This issue has a good drama for Tarzan, with the ape-man dominating the strange men and beasts surrounding him on the cover. Inside, he takes a wild high dive off high river cliffs to escape.

Then 35c NOW $2

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
100	3	
1000000	4	
Ann 1	3	
Ann 2	4	
Ann 3	3	
Ann 4	4	

Superboy and the Legion
DC, 1977

231-240	5	
241	5	6
242-250	5	
251-258	4	

Supergirl
DC, 1972

1	15 ▽	107
2	10	
3-4	8	
5	8	37
6	8	
7	8 △	39
8-10	8	

Supergirl
DC, 1983

14-23	3	
DOT 1	4	

Supergirl
DC, 1996

1	10	
➥Matrix, Linda merge		
2-3	4	
4-7	3	
8-49	2	
50	4	
51-72	2	
73-74	3	
75	3	17
75/DF	20	
76-80	3	
1000000	4	
Ann 1	3	
Ann 2	4	

Supergirl
DC, 2005

0	5	
1	7	
1/Turner	10	
1/Sketch	4	
➥2nd print		
2	3	

Super Goof
GOLD KEY, 1965

1	24	
2-3	12	
4-10	10	
11-20	7	
21-30	5	
31-57	3	
58-59	4	
60	15	
61	70	
62	15	
63	3	
64-66	5	
67-69	8	
70	15	49
71-74	15	

Superman
DC, 1939

1	160000	
2	16000	
3	9200	
4	6500	
5	6000	
6-7	3500	
8-10	2850	
11-13	2200	
14	4500	
➥U.S. flag cover		
15	2050	
16-20	1650	
21	1500	
22-23	1100	
24	1400	
25	1050	
26	1250	
27-29	950	
30	1350 ▽	6675
➥1st Mr. Mxyztplk		
31-40	825	
41-43	650	
44	650	2300
45-50	650	
51-52	525	
53	1800	
➥Superman origin		
54-60	500	
61	1000	
➥1st Kryptonite		
62-70	475	
71-75	450	
76	1100	
➥Batman team-up		
77-80	400	
81-90	375	
91-95	360	
96-99	325	
100	1500	
101-110	280	
111-120	240	
121-130	195	
131-139	155	
140	175	
➥1st Bizarro Jr.		
141-145	115	
146	160	
➥Superman origin		
147	135	
148	115	
149	125	
➥Legion app.		
150-161	68	
162-178	58	
179	58	283
180	58	
181-183	55	
184	55	214
185-186	55	
187	60	
188	55	
189	55 ▽	245
190	55	
191	55	225
192	55	157
193	60	275
194-195	55	
196	55	271
197-198	55	
199	180	
➥1st race with Flash		
200	60	254
201	24	
202	30	201
203-209	24	
210	24	150
211	24	
212	50	
➥Superbabies		
213-215	24	
216	24	110
217	30	261
218-221	20	
222	30	209
223-225	20	
226	20	124
227	30	
228-231	20	
232	30	
233	40	362
➥Kryptonite destroyed		
234	18	
235	18	87
236	18	
237	18	105
238	18	71
239	30	
➥Giant-sized		
240	18	73
241	18	72
242	18	144
243	18	109
244	18	
245	22	
246	18	
247	18	89
248	18	
249	18	97
250	18	69
251	18	
252	60	300
➥100-page issue		
253	18	78
254	22	
255	9	35
256-257	9	
258	9	36
259	9	46
260	9	51
261	9	60
262	9	
263	9	44
264	9	
265	8	29
266	8	
267	8	35
268	8	
269	8	34
270	8	27
271	8	41
272	20	112
➥100-page issue		
273	7 △	35
274	7	47
275	7	27
276	7 ▲	38
277	7	
278	17	89
➥100-page issue		
279-281	5	
282	5	36
283	5	
284	7	
285	5	
286	5	25
287-292	4	
293-299	3	
300	11 ▲	54
301-316	3	
317	3	61
318-348	3	
349	3	18
350	3	
351-399	2	
400	5	19
401-422	2	
423	5	20
Ann 1	600	
Ann 2	325	
Ann 3	210	
Ann 4	180	
Ann 5	105	
Ann 6	90	
Ann 7	62	
Ann 8	46	
Ann 9-10	5	
Ann 11	4	50
Ann 12	3	
Special 1-3	4	

Superman
DC, 1987

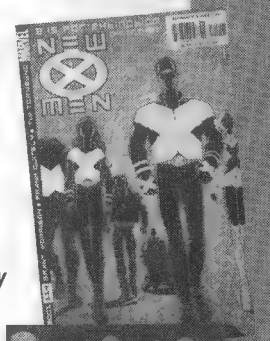
0	3	
1	4	14
2	4	
3-5	3	
6-8	2	
9	4	
10-49	2	
50	4	15
51-52	2	
53	3	
54-72	2	
73	3	
74	4	
75	5	
CGC 9.8 avg		65
➥Death of Superman		
75/Collector's	12	29
75/Platinum	40	58
76-77	3	
78	2	
78/Collector's	3	
79-82	2	
82/Variant	4	
83-99	2	
100	3	
100/Variant	4	
101-122	2	
123	3	
123/Variant	5	
124-150	2	
150/Variant	4	
151-170	2	
171	4	
172-174	2	
175	4	
176-190	2	
190/A	4	
191-199	3	
200	4	
201	8	
202	2	
CGC 9.8 avg		21
203	6	9
CGC 9.8 avg		18
204	4	10
CGC 9.8 avg		26
204/Sketch	250	163
CGC 9.8 avg		796
205/Lee	4	
CGC 9.8 avg		19
205/Turner	3	
206-207	3	
CGC 9.8 avg		20
208	5	
209	4	
CGC 9.8 avg		18
210-215	3	
216	5	
➥Inf. Crisis tie		
217	7	
➥OMAC app.		
218	5	
219	6	
➥Sacrifice Pt. 1		
219/Variant	3	
220-222	3	
1000000	4	
1000000/Ltd.	15	
Ann 1	4	
Ann 2-6	3	
Ann 7	4	
Ann 8-11	3	
Ann 12	4	
GS 1-2	5	
GS 3	6	
Special 1	4	
3D 1	5	

Superman Adventures
DC, 1996

1-3	3	
4-20	2	
21	4	
22-66	2	
Ann 1	4	
Special 1	3	

Flashback 2001

5 years ago in CBG...



#1420 FEBRUARY 2 2001

Long before they made Superman an All Star, **Grant Morrison** and **Frank Quitely** were named the creative team for ***X-Men***. The move, effective as of the May 2001 issues, was one of several involving **Marvel**'s X-titles, with **Joe Casey** and **Ian Churchill** on ***Uncanny X-Men*** and **Peter Milligan** and **Mike Allred** on ***X-Force***.

#1421 FEBRUARY 9 2001

CBG celebrated a decade of **Jeff Smith**'s ***Bone***. The award-winning series eventually concluded in 2004 with #55. It was later compiled in a single volume containing more than 1,300 pages.

#1422 FEBRUARY 16 2001

Marvel announced it would try the "silent treatment" for all its monthly titles in the December issues. The project called for the books to run normally — but without word balloons or narration.

#1423 FEBRUARY 23 2001

Declaring "Welcome to 1971!" on the cover, this issue of ***CBG*** celebrated the magazine's 30th anniversary by publishing editorial content in the 1971 style, as well as running news from 1971 as if it were new.

— from the Comics Buyer's Guide archives

Fights Firefly

"Faces of the DC Universe" cover

"Cataclysm," Pts. 5 and 14; *Catwoman* crossover

Continues in *Robin* #55

	710	711	712	713	714	715	716	717	718	719	720	721	722	723	724
	JUN 97	JUL 97	AUG 97	SEP 97	OCT 97	NOV 97	DEC 97	JAN 98	FEB 98	MAR 98	APR 98	MAY 98	JUN 98	JUL 98	AUG 98
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$3	$4	$3	$3	$2	$2

PRICE GUIDE KEY: OTHER GRADES
Unslabbed (loose) Very Fine/Near Mint is **5/6** (83%) of the unslabbed NM price above
Fine (F) is **1/3** (33%) of NM
Very Good (VG) is **1/5** (20%) of NM
Very Fine (VF) is **2/3** (67%) of NM
Good (G) is **1/8** (12.5%) of NM

Skaggy the Lost

Creator Igor Baranko's story features a group of and adventurous Vikings from a millennium ago who sail to Central America in search of great wealth. But the focus is on the bumbling, not-so-legendary warrior who leads them there. Or, as Baranko states in the story's prologue, "Every so often, Skaggy went berserk. Therefore, people respected him."

SLAVE LABOR
WRITER:
IGOR BARANKO
ARTIST:
IGOR BARANKO
B/W • 176 Pgs.
$16.95

Baranko's statement sets the book's tone. As Skaggy's tribe becomes influenced and corrupted by the beliefs and traditions of this new world, Skaggy himself becomes further lost, as he falls under the influence of one of the land's naturally occurring mind-altering substances. Of course, the luck of the inept leads him to a path of greatness.

American audiences might find the Ukrainian-born Baranko's style evocative of Sergio Aragonés, but with more texture and detail. Readers may also have seen his work in Humanoids Publishing's *Metal Hurlant*. Slave Labor doesn't typically publish much work from European creators, but this is one of its better publications.

★★★ **– Jim Johnson**

www.slavelabor.com
ISBN 1-59362-007-1

RETROVIEW
Tarzan #18 ★★★

Marvel
Nov 1978 • 17 pp.
Writer: David Kraft
Pencils: John Buscema
Inks: Klaus Janson
Cover: Buscema

"Survival!"

When Tarzan is caught in the jaws of a hungry sea monster, only one will survive!

Tarzan has been in trouble before, but this cover showcases one of his most Herculean efforts in any medium. While Tarzan enjoys water sports with his new allies, the Korsar pirates, the Mad Arab has been gathering Death-Cult worshippers and driving the mercenaries to pursue Princess Ayesha. The Mad Arab is as evil a monster as ever stalked the Tarzan comics. This mysterious, evil man, with a physique even greater than the ape man's, has crushed a man's skull in his grip.

© Edgar Rice Burroughs, Inc.

Just Cut: 9.6 COPY — Then 35¢ NOW $2

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

Superman/ Batman
DC, 2003
1 . . . . . 8 ▽ 23
CGC 9.8 avg 66
1/Retailer ed.125 ▽ 321
1/2nd-1/3rd. 4
CGC 9.8 avg 41
2 . . . . . 6 25
3 . . . . . 5 21
CGC 9.8 avg 31
3/2nd 3
4 4
CGC 9.8 avg 24
5 3
CGC 9.8 avg 26
6 4
CGC 9.8 avg 25
7 3
CGC 9.8 avg 23
8 10
CGC 9.8 avg 22
➥1st new Supergirl
8/4th 3
9 . . . . . 5 15
CGC 9.8 avg 18
9/2nd 4
9/3rd 3
10 . . . . . 5 9
CGC 9.8 avg 19
10/2nd 4
11 5
CGC 9.8 avg 21
12 4
CGC 9.8 avg 20
13 5
CGC 9.8 avg 21
13/Supergirl 7
14 5
➥Absolute Power
15 4
➥Absolute Power
16 5
➥Absolute Power
17 4
➥Absolute Power
18 3
➥Absolute Power
19 4
20 3
21 4
22 3

Superman Family
DC, 1974
164 . . . . . 35 118
➥100-page issue
165 . . . . . 13 53
➥100-page issue
166-167 . . 13
➥100-page issue
168 . . . . . 13 76
➥100-page issue
169 13
➥100-page issue
170 . . . . . 11 35
171 . . . . . 11 80
172-177 . . 11
178-180 . . . 5
181-196 . . . 4
197 . . . . . 4 17
198-200 . . . 4
201-204 . . . 3
205 . . . . . 3 19
206-222 . . . 3

Superman's Girl Friend Lois Lane
DC, 1958
1 2600
2 625
3 415
4-5 300
6-10 220
11-18 . . . 125
19 215
20 125
21-29 86
30-50 48
51-62 34
63 . . . . . 34 △ 150
64-65 34
66 . . . . . 34 ▽ 149
67 . . . . . 34 140
68 44
69 34
70 . . . . . 175 998
➥1st SA Catwoman
71 105
➥Catwoman app.
72-73 15
74 . . . . . 34 178
75-76 15
77 24
78 15
79-80 10
81 . . . . . 10 116
82-85 10
86 16
87 10
88 . . . . . 10 65
89 10
90 . . . . . 10 125
91-94 10
95 . . . . . 25 275
➥Giant-sized
96 8
97 . . . . . 8 121
98-99 8
100 . . . . . 8 217
101-103 . . . 8
104 16
105 14
106 . . . . . 14 162
107 . . . . . 6 102
108 6
109 . . . . . 6 51
110 6
111 . . . . . 10 143
112 6
113 . . . . . 14 435
114 . . . . . 6 51
115 6
116 . . . . . 6 64
117 . . . . . 6 46
118 6
119 . . . . . 6 55
120 6
121 . . . . . 5 41
122 . . . . . 8 120
123 8
124 . . . . . 5 95
125-127 . . . 5
128 . . . . . 5 55
129 5
130 . . . . . 5 46
131 5
132 . . . . . 5 51
133-134 . . . 5
135 . . . . . 5 24
136-137 . . . 5
Ann 1 75
Ann 2 50

Superman's Pal Jimmy Olsen
DC, 1954
1 4000
2 1250
3 675
4-5 475
6-10 335
11-20 . . . 235
21-30 . . . 150
31-40 . . . 100
41-50 75
51-56 50
57-70 30
71 25
72-73 30
74-75 25
76 30
77-80 25
81 . . . . . 25 129
82 . . . . . 25 114
83-87 25
88 . . . . . 25 133
89 20
90 . . . . . 20 104
91-93 16
94 . . . . . 16 112
95 25
96 . . . . . 16 70
97-99 16
100 . . . . . 25 174
101-102 . . 12
103 . . . . . 12 118
104 . . . . . 35 148
➥Weird Adventures
105-111 . . 12
112 . . . . . 12 69
113 25
➥Anti-Superman ish
114-119 . . 12
120-126 . . 10
127 . . . . . 16 75
128-130 . . 10
131-132 . . 8
133 10
134 . . . . . 25 184
135 . . . . . 12 129
136 . . . . . 12 82
137 . . . . . 12 49
138 . . . . . 12 76
139 . . . . . 12 ▽ 71
140 . . . . . 12 121
141 . . . . . 10 52
142 10
143 . . . . . 10 99
144 . . . . . 10 58
145 . . . . . 10 44
146 10
147 . . . . . 10 ▽ 39
148 10
149 . . . . . 10 △ 44
150 . . . . . 10 40
151 8
152-160 . . . 7
161 . . . . . 7 27
162 . . . . . 7 20
163 7

Superman: The Man of Steel
DC, 1991
0 3
CGC 9.8 avg 32
1 . . . . . 6 17
2 3
3 . . . . . 3 11
4-16 2
17 3
18 . . . . . 4 18
19 . . . . . 3 18
20-21 3
22 2
22/Variant . . 3
23-30 2
30/Variant . . 3
31-49 2
50 3
51-99 2
100 3
100/Variant . . 4
101-134 . . . 2
1000000 . . . 3
Ann 5-6 4

Supernatural Thrillers
MARVEL, 1972
1 . . . . . 27 101
2 . . . . . 10 67
3 . . . . . 10 ▽ 34
4 . . . . . 10 40
5 . . . . . 27 ▽ 96
➥1st Living Mummy
6 . . . . . 10 44
7 . . . . . 10 45
8 10
9 . . . . . 10 35
10 . . . . . 10 39
11 . . . . . 10 37
12 . . . . . 10 42
13 . . . . . 10 39
14 10
15 . . . . . 10 26

Super-Team Family
DC, 1975
1 . . . . . 12 36
2 6
3 . . . . . 6 27
4 . . . . . 6 28
5 . . . . . 4 27
6 4
7 . . . . . 4 22
8-9 4
10 . . . . . 4 22
11 . . . . . 3 16
12-14 3
15 . . . . . 3 20

Super-Villain Team-Up
MARVEL, 1975
1 . . . . . 7 ▽ 38
2 5
3 4
4 . . . . . 4 23
5 . . . . . 4 35
5/30¢ 20 76
6 3
6/30¢ 20
7 3
7/30¢ 20
8-12 3
12/35¢ 15
13 3
13/35¢ 15
14 3
14/35¢ 15
15-17 3

Swamp Thing
DC, 1972
1 . . . . . 60 ▽ 213
2 . . . . . 30 110
3 . . . . . 20 ▽ 72
4 . . . . . 20 ▽ 66
5 . . . . . 15 76
6 . . . . . 15 60
7 . . . . . 12 ▽ 78
8 . . . . . 10 46
9 . . . . . 10 47
10 . . . . . 10 ▽ 53
11 . . . . . 5 ▽ 32
12 . . . . . 5 29
13 5
14 . . . . . 5 49
15 . . . . . 5 33
16 . . . . . 5 31
17 . . . . . 5 28

△ #733

Detective COMICS™

Escape from Gotham City

In a plot that seemed borrowed from John Carpenter's *Escape from New York*, Gotham City was isolated from the rest of the United States in the "No Man's Land" story arc. Batman and his allies, including a new Batgirl, helped keep a semblance of order.

image © 1999 DC

Goes to $1.99 — "Road to No Man's Land" — "No Man's Land" begins — Batgirl appears

	725	726	1 Mil.	727	728	729	730	731	732	733
NM Price	SEP 98 $2	OCT 98 $2	NOV 98 $4	DEC 98 $2	JAN 99 $2	FEB 99 $2	MAR 99 $2	APR 99 $2	MAY 99 $2	JUN 99 $2

Tarzan #19 ★★

© Edgar Rice Burroughs, Inc.

Marvel
Dec 1978 • 17 pp.
Writer: David Kraft
Pencils: Sal Buscema
Inks: Klaus Janson
Cover: John Buscema

"Pursuit!"

The Mad Arab's arcane nature is revealed, when he takes a pistol ball shot to the face "... without batting an eye!"

"Abdul Alhazred is no mere man ... 'he's a "Hoo-Doo Man,' " Tarzan is told. In Pellucidar, Tarzan continues to work toward his inevitable showdown with the Mad Arab. Meanwhile, the Korsar pirates, his allies, discover their buried treasure is missing. The real thief, a stray mercenary named Frazier who previously barely escaped Tarzan on a hang-glider, now blames the apeman. The art is provided by John Buscema's brother, Sal. You can see similarities in their art.

Top CGC copy: 9.6 — Then 35¢ NOW $2

Swamp Thing DC, 1986

	UNSLABBED Near Mint	CGC 9.4 NM	SLABBED
46	4		
47-49	3		
50	4		
51	3		
52	4		
53	5		
➥Batman app.			
54	3		15
55-81	3		
82-83	2		
84	5		
➥Sandman app.			
85-89	2		
90	3		
91-99	2		
100	3		
101-124	2		
125	3		
126-140	2		
140/Platinum	6		
141-149	2		
150	3		
151-158	2		
159-171	3		
Ann 4-5	4		
Ann 6	3		
Ann 7	4		

Tales From the Crypt E.C., 1950

20	775		
21	900		
22	700		
23	520		1381
24-25	520		
26-29	400		
30	400		875
31	460		
32	300		888
33	675		1338
➥Crypt Keeper origin			
34-46	295		

Tales of Asgard MARVEL, 1968

1	30		110

Tales of Asgard MARVEL, 1984

1	2		

Tales of Suspense MARVEL, 1959

1	1400		
2	540		
3	475		
4	450		
5-10	325		
11-20	240		
21-32	150		
33-38	135		
39	3500		
➥1st Iron Man			
40	1100		
41	650		
42	325		2125
43-45	325		
➥1st Crimson Dynamo			
46-47	210		
48	265	▲	1614
➥1st red/Gold armor			
49	210		
50	155		
51	105		
52	140		
53	120		780
➥Watcher origin			
54-56	62		
57	170		2088
58	210		1191
➥Cap America app.			
59	210		1218
➥Cap stories start			
60	120		
61	82		532
62	82		
63	180		1018
➥Bucky origin			
64	72		449
65	125		746
66	125		571
➥Red Skull origin			
67	52		
68	52		336
69	52		
70	52		284
71	42		241
72-73	42		
74	42	▲	144
75	42		146
76	42	△	180
77	42		186
78-79	42		
80	42	▽	165
81	32		215
82	32		172
83	32	▽	170
84	32		
85	32		166
86	32		162
87	32		182
88	32	▽	178
89	32		131
90	32		205
91	32	▽	146
92	32		156
93	32		200
94	32	▽	180
95	32		214
96	32		169
97	32		175
98	32		186
99	32	▽	186

Tales of Tellos IMAGE, 2004

1-3	4		

Tales of the Darkness IMAGE, 1998

½	3		
½/A	4		
1-4	3		

Tales of the Unexpected DC, 1956

1	750		
2	385		
3	275		
4-5	225		
6-10	165		
11-20	125		
21-30	100		
31-39	85		
40	650		
➥Space Ranger starts			
41-42	275		
43	450		
➥Space Ranger cover			
44-45	200		
46-50	150		
51-55	125		
56-60	100		
61-70	85		
71-74	60		
75	50		140
76-82	50		
83-90	30		
91-100	22		
101-104	20		
➥Becomes *Unexpected*			

Tales of the Vampires DARK HORSE, 2003

1-5	3		

Tales of the Zombie MARVEL, 1973

1	25		
2	18		
3	15		40
4	15		51
5	15		
6-10	10		
Ann 1	15		

Tales to Astonish MARVEL, 1959

1	2000		
2	635		
3-5	440		
6-10	355		
11-20	265		
21-26	200		
27	3600		
➥1st Hank Pym			
28-34	175		
35	1900		
➥1st Ant-Man			
36	625		
37-38	350		
39	350		1056
40	350		
41	230		1223
42-43	230		
44	500		2676
➥1st Wasp			
45-46	150		
47	150		706
48	150		
49	250		866
➥1st Giant Man			
50	95		591
51	95		311
52	95		
53	95		455
54	95		
55	95		383
56	95		
57	125	▲	1169
➥Spider-Man app.			
58	95		
59	150		1088
➥Giant-Man vs Hulk			
60	175		1563
➥Hulk stories start			
61	75		800
62	90		411
➥1st Leader			
63	75		397
64	75		
65	75		496
66	70		
67	70		361
68	70		
69	70		294
70	100		307
➥Namor stories start			
71	55		162
72	55		220
73-74	55		
75	55		157
76	55		162
77-78	55		
79	55		212
80	55		155
81	55		207
82	78		
➥Iron Man app			
83	55		209
84	55		145
85	55	▽	172
86	55		140
87	55		145
88	55		195
89	55		140
90	55		212
91	52	▽	174
92	75		155
➥Silver Surfer app.			
93	75		394
➥Silver Surfer app			
94	50	▲	136
95	50		168
96	50		131
97	50	▽	176
98	50		143
99	50		
100	75	△	159
101	85		205

Targitt ATLAS-SEABOARD, 1975

1	9		33
2	8		
3	7		

Tarzan DELL, 1948

1	900		
2	525		
3-5	385		
6-9	290		
10	260		
11	235		
12-15	220		
16-20	160		
21-30	135		
31-54	80		
55-70	50		
71-79	42		
80-99	30		
100	40		
101-110	28		
111-120	25		
121-131	20		

Tarzan GOLD KEY, 1962

132-154	14		
155	18		
156-162	10		
163-164	8		
165	10		
166-167	8		
168	10		
169-170	8		
171	10		
172-200	7		
201-206	6		

Tarzan DC, 1972

207	17		63
208	10	△	43
209	6		
210	6		27
211-229	4		
230	8		49
231-233	8		
234	8		55
235	8		42
236	3		21
237-238	3		
239	3		22
240-244	3		
245	3		19
246-252	3		
253	3		27
254	3		
255	3		17
256-258	3		

Superman-Tarzan $

Flashback 1996

10 years ago in CBG...

#1159 FEBRUARY 2 1996

As **Capital** had earlier, **Diamond** eliminated the majority of its national warehouses. ***CBG*** interviewed Marvel Comics Group President **Jerry Calabrese** about changes at Marvel, during which he announced a kids' line of titles and an overall goal of "making good comics."

#1160 FEBRUARY 9 1996

DC Comics announced that it was going back to press with ***DC vs. Marvel*** #1. Reprintings had been common early in the decade but had all but disappeared during the industry crunch.

#1161 FEBRUARY 16 1996

Mark Waid told ***CBG*** that he had no plans to continue his work on ***Captain America*** once artist **Rob Liefeld** joined the title in the summer.

#1162 FEBRUARY 23 1996

This issue marked the passing of **Superman** co-creator **Jerry Siegel**, **Tarzan** artist **Burne Hogarth**, and **Spectre** co-creator **Bernard Baily**. Tributes followed over the next several issues.

CBG's 25th anniversary issue featured the third configuration change of the Krause Publication's era, as radical paper price escalation necessitated a shift to a newspaper/magazine hybrid size similar to *Rolling Stone*.

Sergio Aragonés provided only the second glossy ***CBG*** cover ever. (The first was #1000.)

Weeks of Wonder, a feature detailing highlights from the Krause-age issues of ***CBG***, began its first weekly installment.

— from the Comics Buyer's Guide archives

Batgirl appears — Poison Ivy appears — Joker, Harley Quinn appear — "No Man's Land" ends

	734	735	736	737	738	739	740	741	742	743	744	745	746	747	748
	JUL 99	AUG 99	SEP 99	OCT 99	NOV 99	DEC 99	JAN 00	FEB 00	MAR 00	APR 00	MAY 00	JUN 00	JUL 00	AUG 00	SEP 00
NM Price	$2	$2	$2	$2	$2	$2	$2	$3	$2	$2	$2	$2	$2	$3	$3

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4

CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Sonic X #1-4

The preamble says it best: "Not long ago, Sonic the Hedgehog charged into Chaos Control to thwart Dr. Eggman's scheme to use the seven chaos emeralds. During the battle, an explosion hurled Sonic, his friends, Dr. Eggman, and the chaos emeralds across dimensions until they found themselves in the city of Station Square on a parallel of planet Earth."

ARCHIE
WRITER:
JOE EDKIN
ARTISTS:
VARIOUS
Color • 40 Pgs.@
$2.25@

With one difference. This Sonic seems more fresh and inspired. There is a bit of satire in the scripts: "Bah! Stupid humans! They expect me to pay for the parts!" "Revenge? Money? Revenge or money? It's so hard to choose!" But there is adventure — and mysterious rings.

Writer Joe Edkin takes Sonic and his team into adventures that pit him against Dr. Eggman, the mysterious Doctor (#3), and into a conclusion that will surprise readers.

The art by Tim Smith and Rich Koslowski is great, and their less-complicated style complements the storyline well: a little manga here, a little manga there. Spaz contributes great cover art, too.

Sonic is back, folks! Is there a new series on the horizon?

★★½ — **Tim Lasiuta**

www.archie.com

△ #754

Detective COMICS™

Who shot Gordon?

The "Officer Down" storyline crossed over nearly every Bat-related title in 2001 with the attempted assassination of Commissioner Gordon. The story marked a major turning point for Batman's relationship with the Gotham Police Department.

Image © 2001 DC

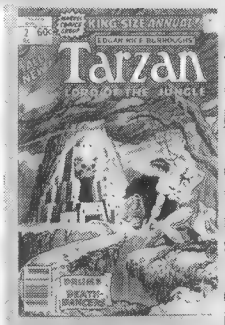
Goes to $2.50

"Officer Down," Pt. 6

	749	750	751	752	753	754	755	756	757	758
	OCT 00	NOV 00	DEC 00	JAN 01	FEB 01	MAR 01	APR 01	MAY 01	JUN 01	JUL 01
NM Price	$3	$5	$4	$3	$3	$3	$3	$3	$3	$3

THE BOTTOM LINE

RETROVIEW
Tarzan Annual #2 ★★



Marvel
1978 • 33 pp.
Writer: Bill Mantlo
Pencils: Sal Buscema
Inks: Fran Matera
Cover: John Buscema

"The Day of the Death-Dancers!"

Tarzan and Jad-bal-ja, the Golden Lion, help restore an orphaned princess to her kingdom's throne.

The uncle who killed the girl's parents has other ideas. The king's priest understands how dangerous Tarzan is: "Legend tells that a white-skinned stranger will come with a black-maned lion — to extinguish the sacred flame and restore the kingdom to its former glory." Tarzan not only knocks the flame out of the sacred brazier, he also fights to the death with the cliff-people's god, a snake the size of a building. You know who wins. The princess takes bloody revenge on her usurper uncle.

© Edgar Rice Burroughs, Inc.

Mint CGC copy: **9.8** — **Then 60¢ NOW $2**

UNSLABBED Near Mint / SLABBED CGC 9.4 NM

Tarzan
MARVEL, 1977
1 . . . . . 3 — 21
1/35¢ 15
2 2
2/35¢ 15
3 2
3/35¢ 15
4 2
4/35¢ 15
5 2
5/35¢ 15
6-29 2
Ann 1 3
Ann 2-3 2

Tarzan Family
DC, 1975
60 5
61 . . . . . 5 — 20
62 . . . . . 4 — 10
63 . . . . . 4 — 9
64-66 4

Team Titans
DC, 1992
1/A 4
1/B-1/E 3
2-24 2
Ann 1 4
Ann 2 3

Teenage Mutant Ninja Turtles
MIRAGE, 1984
1 . . . . . 300 — 1055
1/Counterfeit . . 2
2 . . . . . 28 ▽ — 90
2/Counterfeit . . 2
3 . . . . . 15 — 55
3/Misprint . . 15
4 . . . . . 12 — 57
5 4
6 3
7 5
8 4
9-10 3
11 4
12-15 3
16-62 2

Teen Titans
DC, 1966
1 . . . . . 260 — 633
2 . . . . . 100 — 166
3 . . . . . 40 △ — 195
4 40
5 . . . . . 40 — 148
6-7 32
8 . . . . . 32 — 140
9 . . . . . 32 — 129
10 . . . . . 32 — 239
11-17 28
18 . . . . . 33 — 97
19-20 33
21 . . . . . 33 — 196
22 33
23 18
24 . . . . . 18 — 206
25 18
26-30 12
31 20
32 . . . . . 18 — 55
33 . . . . . 18 — 91
34-35 18
36 . . . . . 18 — 103
37 . . . . . 18 — 108
➥Giant-sized
38 . . . . . 18 — 83
39-40 12
41 . . . . . 12 — 80
42-43 12
44 . . . . . 7 — 24
45-47 7
48 . . . . . 12 — 21
➥1st Harlequin
49 7
50 20
➥Batgirl returns
51-52 6
53 . . . . . 6 — 25

Teen Titans
DC, 1996
1 . . . . . 4 — 20
2-3 3
4 . . . . . 3 — 8
5-10 3
11 2
12 3
13-24 2
Ann 1 4
Ann 1999 . . 5

Teen Titans
DC, 2003
½ 16
CGC 9.8 avg — 34
1 12
2-15 3
16 5
17 4
18-19 3
20 4
➥Identity Crisis tie
21-28 3

Terry and the Pirates
HARVEY, 1947
3 . . . . . 285 — 376
4 160
5 100
6 65
7 . . . . . 65 — 150
8-10 65
11-12 55
13 . . . . . 55 — 125
14-16 55
17 . . . . . 55 — 54
18-20 55
21-23 45
24 . . . . . 45 — 115
25 45
26-28 28

Thanos
MARVEL, 2003
1 4
CGC 9.8 avg — 23
2-12 3

Thing
CHARLTON, 1952
1 735
2-4 585
5-9 540
10-14 . . . 390
15 295
16 . . . . . 295 — 319
17 295

Thing
MARVEL, 1983
1 . . . . . 6 — 24
CGC 9.8 avg — 50
2-10 2
11-13 1
14 2
15-36 1

30 Days of Night
IDEA & DESIGN WORKS, 2002
1 . . . . . 55 — 82
1/2nd . . . . . 7 — 9
2 . . . . . 25 — 48
3 . . . . . 10 — 20
CGC 9.8 avg — 33
Ann 2004 . . 5
Bloodsck: 1-7 . 4
Barrow: 1 . . . 12
Barrow: 2 . . . 8
Barrow: 3-6 . . 4
Dark Days: 1 . . 8
CGC 9.8 avg — 22
Dark Days: 2-6 4

Thor
MARVEL, 1966
126 125
127 . . . . . 45 — 325
128 . . . . . 45 — 220
129 . . . . . 45 — 175
130 . . . . . 45 — 243
131 . . . . . 45 — 210
132 . . . . . 45 ▽ — 72
CGC 9.8 avg — 387
133 . . . . . 45 — 163
134 . . . . . 45 — 182
135 . . . . . 45 — 189
136 45
137 . . . . . 45 — 230
138 . . . . . 45 — 116
139 . . . . . 45 — 121
140 . . . . . 45 — 153
141 . . . . . 32 — 137
142 . . . . . 32 ▽ — 168
143 . . . . . 32 — 221
144 . . . . . 32 — 136
145 . . . . . 32 — 127
146 . . . . . 32 — 134
147 . . . . . 32 ▽ — 131
148 . . . . . 32 — 159
149 . . . . . 32 — 130
150 . . . . . 32 — 207
151 . . . . . 32 — 105
152 . . . . . 32 — 99
153 . . . . . 32 — 127
154 . . . . . 32 — 85
155 . . . . . 32 — 112
156 . . . . . 32 ▽ — 71
157 . . . . . 32 — 90
158 . . . . . 32 — 174
159 . . . . . 32 — 118
160 . . . . . 32 — 136
161 . . . . . 25 △ — 103
162 . . . . . 25 — 101
163 . . . . . 25 ▲ — 102
164 . . . . . 25 — 104
165 . . . . . 40 △ — 231
➥Warlock app.
166 . . . . . 36 ▽ — 173
167 . . . . . 24 — 157
168 36
➥Galactus origin
169 . . . . . 36 — 146
➥Galactus origin
170 . . . . . 20 — 70
171 . . . . . 20 — 95
172 . . . . . 20 — 76
173 . . . . . 20 — 76
174 . . . . . 20 — 95
175 . . . . . 20 △ — 75
176 . . . . . 20 — 81
177 . . . . . 20 △ — 95
178 18
179 . . . . . 18 — 67
180 . . . . . 24 — 123
➥Thor vs. Mephisto
181 . . . . . 23 — 111
182 . . . . . 12 ▽ — 65
CGC 9.8 avg — 193
183 12
184 . . . . . 12 △ — 73
185 . . . . . 12 — 85
186 12
187 . . . . . 12 — 114
188 . . . . . 12 — 67
189 12
190 . . . . . 12 — 56
191 12
192 . . . . . 12 — 64
193 . . . . . 55 △ — 292
➥Silver Surfer app.
194 . . . . . 12 — 46
195 . . . . . 12 — 73
196-198 . . 12
199 . . . . . 12 — 49
200 . . . . . 16 — 90
201 . . . . . 9 — 63
202 . . . . . 9 — 41
203 9
204 . . . . . 9 — 46
205 9
206-207 . . . 7
208 . . . . . 7 △ — 37
209 . . . . . 7 — 41
210 . . . . . 7 — 63
211 . . . . . 7 — 48
212-215 . . . 7
216 . . . . . 7 — 29
217-220 . . . 7
221 . . . . . 7 — 77
222 . . . . . 7 — 31
223-224 . . . 7
225 . . . . . 14 — 112
➥1st Firelord
226 . . . . . 7 — 43
227 . . . . . 5 — 23
228 . . . . . 5 — 24
229 5
230 . . . . . 5 — 23
231 . . . . . 5 — 21
232 . . . . . 5 — 33
233 . . . . . 5 — 22
234 . . . . . 5 — 20
235 . . . . . 5 — 17
236 5
237 . . . . . 5 — 21
238 . . . . . 5 — 17
239 . . . . . 5 — 25
240-241 . . . 5
242 . . . . . 5 — 17
243-245 . . . 5
246 . . . . . 5 — 13
247-248 . . . 5
249 . . . . . 5 — 26
250 . . . . . 5 — 16
251 . . . . . 5 — 23
252-253 . . . 5
254 . . . . . 5 — 22
255-259 . . . 5
260 . . . . . 5 — 21
260/35¢ . . . 15
261 . . . . . 5 — 16
261/35¢ . . . 15
262 5
262/35¢ . . . 15
263 5
263/35¢ . . . 15
264 5
264/35¢ . . . 15
265 3
266 . . . . . 3 — 19
267-289 . . . 3
290 . . . . . 3 — 11
291-299 . . . 3
300 8
301-336 . . . 2
337 . . . . . 7 — 31
➥1st Beta Ray Bill
338 3
339 . . . . . 5 — 15
CGC 9.8 avg — 22
340 4
341 3
CGC 9.8 avg — 21
342 4

Tarzan #20 ★★

© Edgar Rice Burroughs, Inc.

"Blood Bond!"

In an underground cavern, with a saber-toothed cat at his side, Tarzan battles Horibs, the terrible reptile-men of Pellucidar.

As the Mad Arab pursues his quest, Princess Ayesha discovers greater horrors. An intelligent winged reptile, a Mahar, uses its irresistible telepathic calls to summon her into its feeding pool. But the water breaks the spell and she escapes. This version of the Mahars, who normally communicate by telepathy, are oral. Dave Cockrum contributes his only cover. Bob Hall goes from editor to inker, while Al Milgrom takes over as editor. Sal Buscema provides a great splash page.

Marvel
Jan 1979 • 17 pp.
Writer: David Kraft
Pencils: Sal Buscema
Inks: Bob Hall
Cover: Dave Cockrum

Mint CGC copy: **9.8** Then 35¢ NOW **$2**

	UNSLABBED Near Mint	CGC 9.4 NM	SLABBED NM
343-348	2		
349	3		
350-373	2		
374	3		
375-400	2		
401-410	1		
411	3		
412	2		15
413-431	1		
432-433	2		
434-449	1		
450	3		
451-473	1		
474-475	2		
475/Variant	3		
476-481	2		
482	3		
483-499	2		
500	3		
501-502	2		
Ann 2	65		327
Ann 3	12		
Ann 4	10		
Ann 5-6	8		
Ann 7	7		24
Ann 8	6		
Ann 9-10	4		
Ann 11	4		14
Ann 12	4		
Ann 13-19	3		

Thor
MARVEL, 1998

1	5	△	21
1/A	20		
1/B	5		20
1/C-1/E	6		
2-2/A	3		
3-11	2		
12	3		
13-25	2		
25/Gold	5		
26-31	2		
32	4		
33-34	2		
35	3		
36-61	2		
62-79	3		
80	28		
➥Avngrs Dissmbled			
81	5		
➥Avngrs Dissmbled			
82-84	4		
➥Avngrs Dissmbled			
85	3		
Ann '99-'01	4		

Three Mouseketeers
DC, 1956

1	140	△	63
2	58		
3-10	50		
11-26	40		

Three Stooges
GOLD KEY, 1961

7	48		
8-10	40		
11-15	28		
16	28		117
17-20	28		
21-30	22		
31-40	18		
41-55	15		

Thrilling Comics
BETTER, 1940

1	2000		
2	800		
3	650		
4-10	500		
11-18	425		
19	500		
➥1st Amer. Crusader			
20	425		
21-30	350		
31-40	310		
41	700		
➥Hitler cover			
42-52	270		
53-61	225		
62	225		836
63-70	225		
71-74	90		
75	90		132
76-78	90		
79	90		239
80	90		

THUNDER Agents
TOWER, 1965

1	140		
2	75		
3-5	55		
6-8	42		
9-10	35		
11-15	38		
16-17	22		
18	22		45
19	22		57
20	15		

Thunderbolts
MARVEL, 1997

-1	2		
0	1		
1	4		
2-5	3		
6-11	2		
12	6		
13-24	2		
25	3		
26-49	2		
50	3		
51-76	2		
77-78	3		
79-81	2		
Ann 1997	3		
Ashcan 1	3		

Thundercats
MARVEL, 1985

1	4		
2-24	2		

Tick
NEC, 1988

1	15		41
2	8		24
2/Variant	15		
3	6		
4	8		17
5	8		
6-7	5		
8-8/Variant	8		
9-12	3		
12/Ltd.	20		
13	4		
Special 1	50		
Special 2	25		

Tiger Girl
GOLD KEY, 1968

1	35		50

Tigerman
ATLAS-SEABOARD, 1975

1	9		38
2-3	8		

Time Tunnel
GOLD KEY, 1967

1	40		
2	35		148

Titans
DC, 1999

1	3		
2-24	3		
25	4		
26-50	3		
Ann 1	4		

Titans/Young Justice: Graduation Day
DC, 2003

1-2	3		
3	3		1

Tomahawk
DC, 1950

1	850		
2	400		
3-5	290		
6-10	195		
11-20	125		
21-27	100		
28	110		
29	130		
➥Frazetta art			
30	90		
31-40	70		
41-50	56		
51-56	45		
57	85		
➥Frazetta art			
58-60	40		
61-80	32		
81-90	25		
91-100	15		
101-110	10		
111-120	8		
121-127	6		
128	6		95
129-132	6		
133-140	5		

Tom & Jerry Comics
DELL, 1949

60	50		
61-65	40		
66-70	36		
71-80	28		
81-89	24		
90	24		98
91-100	18		
101-110	14		
111-120	12		
121-130	9		
131-150	7		
151-170	6		
171-190	5		
191-200	4		
201-214	3		
215	3		36
216-230	3		
231-300	2		
301-327	1		
328-329	5		
330	20		
331-341	7		
342-344	15		

Tomb of Darkness
MARVEL, 1974
Cont'd from *Beware*

9	20		
10	10		
11	10		26
12-20	10		
20/30¢	20		
21	10		
21/30¢	20		
22-23	10		

Tomb of Dracula
MARVEL, 1972

1	100	▽	331
2	35	▽	123
3	35		118
4	30	▽	103
5	18		50
6	18	▽	95
7	15	▽	76
8	12		45
9	12	△	48
10	100	△	349
➥1st Blade			
11	10		75
12	12	▽	83
13	35	▽	122
➥Blade origin			
14	12	▽	55
15	10		43
16	10	▽	51
17	12	△	39
18	10	▽	53
19	12	▽	55
20	10	▽	50
21	10	△	59
22	8	▽	45
23	8	▽	37
24	8	△	40
25	8		47
26	8	▽	55
27	8	▽	40
28	8	▽	48
29	8		28
30	10	▽	46
31	8		41
32	8	▽	39
33	7	△	31
34	7	△	32
35	7	▽	44
36	7	△	34
37	7	△	34
38	7		32
39	7		
40	7	▽	36
41	7		35
42	6	△	27
43	6	▽	27
43/30¢	18		
44	6		
44/30¢	18		
45	6	▽	36
45/30¢	18		
46	6		23
46/30¢	18		
47	6		23
47/30¢	18		
48	6		25
49	6		
50	10		53
51	6		31
52	6	▽	28
53	6		30
54	6		23
55	6		
56	6		31
57	6		23
57/35¢	12		
58	6		30
58/35¢	12		
59	6		
59/35¢	12		
60	6	▽	29
60/35¢	12		
61	5		23
62	5		23
63	5		24
64	5		24
65-66	5		
67	5		31
68	5		40
69	5		31
70	8	▽	36

Flashback 1991

15 years ago in CBG...

#898 FEBRUARY 1 1991

The **Teenage Mutant Ninja Turtles** appeared in ***Comics Revue*** for the first time, reported ***CBG***. The popular characters had already expanded into television and movies and on to newspaper daily strips starting Dec. 9, 1990.

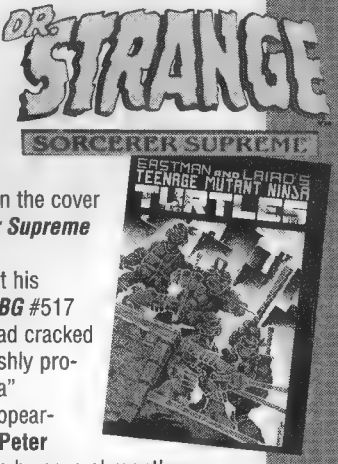
#899 FEBRUARY 8 1991

Larry Shell of **Heroes World Distribution** presented a step-by-step guide to soliciting a comic book in the direct market.

Years after the collapse of the Mighty Marvel Marching Society (**MMMS**) and Friends of Ol' Marvel (**FOOM**), Marvel announced plans for another fan club, later dubbed **WAM** (Wild Agents of Marvel).

#900 FEBRUARY 15 1991

Singer **Amy Grant** settled her lawsuit with **Marvel Comics** over its alleged use of her likeness on the cover of ***Doctor Strange, Sorcerer Supreme*** #15.



Tony Isabella recalled that his ***Everett True*** cartoon from ***CBG*** #517 — dated Oct. 14, 1983 — had cracked a joke about creators sheepishly producing "teenage mutant ninja" comics, predating the first appearance of **Kevin Eastman** and **Peter Laird**'s famous turtles heroes by several months.

#901 FEBRUARY 22 1991

CBG launched a new feature listing contacts at comics fan clubs.

— from the Comics Buyer's Guide archives

	759	760	761	762	763	764	765	766	767	768	769	770	771	772	773
	AUG 01	SEP 01	OCT 01	NOV 01	DEC 01	JAN 02	FEB 02	MAR 02	APR 02	MAY 02	JUN 02	JUL 02	AUG 02	SEP 02	OCT 02
NM Price	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3
	"Joker: Last Laugh" tie-in							"Bruce Wayne, Murderer?"			"Bruce Wayne: Fugitive," Pts. 4, 8, 12, and 16				Goes to $2.75

PRICE GUIDE KEY:
CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Steady Beat

High-school student Leah Winters finds a love letter intended for her allegedly perfect older sister Sarai signed, "Love Jessica." Instead of minding her own business, Leah goes into Nancy Drew mode. And, while investigating Sarai's supposed secret life, she receives a mysterious phone call leading to a clandestine meeting with a stranger, where she's hit by a car.

TOKYOPOP
WRITER:
RIVKAH
ARTIST:
RIVKAH
B/W • 192 Pgs.
$9.99

The promotional material would like to have this classified as an "explosive drama," but it's more a naturalistic coming-of-age story with only a single improbable complication reminding the reader that this is a manga. (Naturally, the guy driving the car is a gay veterinarian with a dishy black Jewish stepson.) *Steady Beat* has strong characters and is expertly told in an assured style straddling both American and Japanese influences, managing to be romantic without becoming overly squishy.

The only problem I have with it is the same one I have with many recent manga: I have no idea how the creator will keep a premise this slender spinning for even a mere three volumes.

★★★ **— S.A. Bennett**

www.tokyopop.com
ISBN: 1-59816-135-0

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

Tomb of Dracula
MARVEL, 2004
1-4 3

Tomb of Dracula
MARVEL, 1979
1. 15
2-6 6

Tomb Raider: The Series
IMAGE, 1999
0. 3
0/Dynamic. . . 5
CGC 9.8 avg 26
½-1/D 3
1/Holofoil . . . 7
1/Another Unive 5
1/Tower Gold . 6
1/Tower 5
2. 3
2/Tower 5
2/Tower foil . . 7
3. 3
3/Monster Mart7
3/Gold Mart . . 6
4. 3
4/Dynamic. . . 4
4/Dynamic with 8
5. 3
5/Dynamic. . . 6
6-7 3
7/Museum . 125
8-9 3
9/White 4
9/Dynamic. . . 6
9/Dynamic blue7
9/Sketch . . . 10
10. 3
10/Gold foil . 12
10/Red foil . 10
11. 3
11/Graham . . 7
12. 3
12/Graham . . 8
13-15 3
15/Dynamic. 10
16-46 3
47. 4
47/Variant . . . 3
48. 4
48/Variant-50 3
Ashcan 1. . . 5

Top Comics
GOLD KEY, 1967
Flintstns: 1-2 10
Flintstns: 3. . 15 39
Flintstns: 4. . 15
Flipper: 1. . . 10 31
MMouse: 1-2 10
MMouse: 3. . 15 ▽ 38
MMouse: 4. . 15
Tweety: 1. . . 10
Tweety: 2. . . 10 26

Top 10
DC, 1999
1. 5
1/Variant . . . 6
2-12 3

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

Top-Notch Comics
M.L.J., 1939
1. 3500
2. 1500
3. 1000
4. 825
5. 900
6-8 650
9. 3000
➥1st Black Hood
10. 1000
➥2nd Black Hood
11-15 . . . 625
16-20 . . . 550
21-30 . . . 425
31-38 . . . 250
39. . . . . 250 821
40-45 . . . 250

Tower of Shadows
MARVEL, 1969
1. . . . . 75 ▽ 269
2. 25
3. . . . . 25 67
4-5 25
6. . . . . 15 54
7-8 15
9. 8
Special 1. . 22 86

Toxin
MARVEL, 2005
1-6 3

Transformers
MARVEL, 1984
1. . . . . 10 △ 42
2. . . . . 5 12
CGC 9.8 avg 44
3. . . . . 5 24
4. . . . . 3 16
5. . . . . 3 20
6. . . . . 3 20
7. 3
8. . . . . 3 20
9. . . . . 3 15
10. . . . . 3 20
11. 3
12. . . . . 3 14
13. . . . . 3 13
14-18 3
19. . . . . 3 8
20. 3
21-39 2
40. . . . . 2 1
41-45 2
46. . . . . 2 1
47-55 2
56. . . . . 2 23
57-69 2
70-75 5
76. . . . . 5 14
77. . . . . 10 23
78. 10
79. . . . . 10 34
80. . . . . 18 72

Transformers: Armada
DREAMWAVE, 2002
12-18 3

Transformers: Generation 1
DREAMWAVE, 2002
1/Autobot . . . 4 15
CGC 9.8 avg 19
1/Decepticon . . 4
1/Chromium . 6 21
1/2nd-1/3rd . 3
2/Autobot . . . 4 7
CGC 9.8 avg 19
2/Decepticon . . 4
CGC 9.8 avg 19
2/2nd 3
3-6/Decepticon 3

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

Transformers: The War Within
DREAMWAVE, 2002
Ashcan 1. . . 3 10
1. . . . . 3 13
1/Variant. . . . 7
2-5 3
5/A 5
6. 3

Transformers: The War Within
DREAMWAVE, 2004
1-3 3

Transmetropolitan
DC, 1997
1. . . . . 8 30
2. 6
3-5 4
6-60 3

Trigger Twins
DC, 1973
1. 18

Trouble
MARVEL, 2003
1. . . . . 3 10
CGC 9.8 avg 24
2-5 3

True 3-D
HARVEY, 1953
1. . . . . 30 111
2. 30

Truth: Red, White & Black
MARVEL, 2003
1. 5
CGC 9.8 avg 20
2-7 4

Turok, Son of Stone
DELL, 1956
3. . . . . 155 574
4-5 125
6-7 110
7/15¢. . . . 135
8-10 110
11-20 75
21-30 48

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

31-40 38
41-50 28
51-60 22
61-70 15
71-90 10
91-99 8
100. . . . . 8 50
101-110 . . . 8
111-130 . . . 6
GS 1 100

TV Stars
MARVEL, 1978
1. . . . . 15 46
2-4 7

Twilight Experiment
DC, 2005
1-6 3

Twilight Zone
GOLD KEY, 1962
1. . . . . 90 334
2. 55
3. 42
4-10 35
11-20 30
21-27 16
28-30 10
31-40 8
41-51 6
52-70 5
71-92 4

Two-Fisted Tales
E.C., 1950
18. 700
19. 500
20. 325
21-22 . . . 260
23-25 . . . 210
26-30 . . . 160
31-35 . . . 130
36-40 . . . 115
41. . . . . 115 568
Ann 1 . . . 550
Ann 2 . . . 400

Two-Gun Kid
MARVEL, 1948
1. 660
2. 300
3. . . . . 220 543
4. 220
5. 200

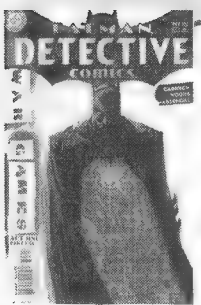
UNSLABBED Near Mint | SLABBED CGC 9.4 NM

6-10 165
11-12 . . . 125
13-20 90
21-30 80
31-44 60
45-46 55
47. 45
48. 50
49-50 40
51. 50
52. 40
53-54 20
55. 40
56. 20
57. 40
58-59 20
60. 30
➥Two-Gun Kid origin
61-80 12
81-82 8
83. . . . . 8 50
84. 8
85. . . . . 8 84
86-92 8
93-129 4
129/30¢. . . 20
130. 4
130/30¢. . . 20
131. 4
131/30¢. . . 20
132-136 . . . 4

2001, A Space Odyssey
MARVEL, 1976
1. . . . . 5 21
2. . . . . 5 23
3-5 5
6. . . . . 5 17
7. 5
7/35¢. 20
8. . . . . 12 47
8/35¢. 20
9. 5
9/35¢. 20
10. 5
10/35¢. . . . 20
GS 1 12

Ultimate Fantastic Four
MARVEL, 2004
1. . . . . 5 14
CGC 9.8 avg 27

Tim Sale covers begin; end with #796



△ #797

Detective COMICS™

Let the Games begin!

The three acts of "War Games," a 2004 event that ran through the various Batman titles, showed what happened when one of The Dark Knight's potential scenarios fell into the wrong hands. By its conclusion, Batman had returned to his earliest roots, with little support.

image © 2004 DC

	774	775	776	777	778	779	780	781	782	783
NM Price	NOV 02 $3	DEC 02 $4	JAN 03 $3	FEB 03 $3	MAR 03 $3	APR 03 $3	MAY 03 $3	JUN 03 $3	JUL 03 $3	AUG 03 $3

THE BOTTOM LINE

RETROVIEW

Tarzan #21

★★

"The Land of the Awful Shadow"

With his arms still bound by the apemen he's just escaped, Tarzan uses his teeth to guide the reins of a Thipdar, a flying pterodactyl.

The shadow of the stationary moon is the only dark place in Pellucidar. There, in their pyramid city, the Mahars are preparing a sonic crystal cannon that will give them dominance of the interior of the hollow Earth. It's a powerful weapon that the Mad Arab wants for his own. But Princess Ayesha has found the controls first. Bill Mantlo takes over as writer this issue and David Kraft gets a final plotting credit and will be remembered for introducing the Lovecraft character to Tarzan's world.

Marvel
Feb 1979 • 17 pp.
Writer: Bill Mantlo, Dave Kraft
Pencils: Sal Buscema
Inks: Rudy Nebres
Cover: John Buscema

Marcat copy 9.8 Then 35¢ NOW $2

© Edgar Rice Burroughs, Inc.

Tarzan #22

★★

© Edgar Rice Burroughs, Inc.

Marvel
Mar 1979 • 17 pp.
Writer: Bill Mantlo
Pencils: Sal Buscema
Inks: Jim Mooney
Cover: John Buscema

"Night of the Equinox!"

As he is hit with a blast from the Mahar's sonic canon, the origin of Abdul Alhazred, the Mad Arab, is finally told.

An earlier test of the cannon somehow zapped an outcast thief hiding in a cavern and turned him into the super-human Mad Arab. He's been seeking that weapon ever since. But when Princess Ayesha is attacked by Mahars, their fight destroys the weapon's controls. Meanwhile, previous sonic blasts have sent a massive herd of dinosaurs stampeding toward Tarzan and his Korsar allies, following them straight into the Mahar city. It sets up a confrontation that has been boiling for eight issues.

Mint CBG copy: **9.8** — Then 35¢ NOW $2

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
2	4	9
	CGC 9.8 avg	21
3	3	
	CGC 9.8 avg	20
4	2	
	CGC 9.8 avg	20
5	3	
	CGC 9.8 avg	21
6	2	
	CGC 9.8 avg	21
7	3	
	CGC 9.8 avg	24
8	4	
9-13	2	
13/Sketch	6	
	CGC 9.8 avg	23
14-18	2	
19	5	
20	4	
21	3	
21/Variant	8	
22-24	3	
Ann 1	4	

Ultimate Iron Man
MARVEL, 2005

1/Kubert	5	
1/Hitch	4	
	CGC 9.8 avg	29
1/Sketch	6	
2-4	3	

Ultimate Nightmare
MARVEL, 2004

1	3	
	CGC 9.8 avg	17
2-5	2	

Ultimates
MARVEL, 2002

1	7	16
	CGC 9.8 avg	23
2	9	13
	CGC 9.8 avg	52
3	6	10
	CGC 9.8 avg	37
4	10	18
	CGC 9.8 avg	38
5	8 ▽	16
6	7	9
	CGC 9.8 avg	31
7	6	
	CGC 9.8 avg	24
8	5	9
	CGC 9.8 avg	22
9	6	12
10	4	
	CGC 9.8 avg	22
11	3	
	CGC 9.8 avg	18
12	2	4
13	4	
13/DF Millar	20	

Ultimates 2
MARVEL, 2005

1	5	
	CGC 9.8 avg	20
1/2nd	3	
1/Sketch	35	
	CGC 9.8 avg	29
2-8	3	
Ann 1	4	

Ultimate Secret
MARVEL, 2005

1-4	3	

Ultimate Spider-Man
MARVEL, 2000

½	8	19
	CGC 9.8 avg	54
½/A	18	27
	CGC 9.8 avg	178
1	65 ▽	127
	CGC 9.8 avg	584
1/White	375 △	275
	CGC 9.8 avg	977
1/DF	175 △	131
	CGC 9.8 avg	521
1/Kay-Bee	4	
1/FCBD	3	12
	CGC 9.8 avg	33
1/Checkers	7	
1/Payless	6	73
1/Target	175	192
3	16 ▲	30
	CGC 9.8 avg	265
4	8 △	29
	CGC 9.8 avg	143
5	55 ▽	60
	CGC 9.8 avg	229
6	9 △	25
	CGC 9.8 avg	168
6/Niagara	35	
7	9 △	19
	CGC 9.8 avg	60
8	8 ▽	18
	CGC 9.8 avg	69
8/Payless	6	
9	6	12
	CGC 9.8 avg	33
10	6	16
	CGC 9.8 avg	47
11	5	15
	CGC 9.8 avg	45
12	4	15
	CGC 9.8 avg	46
13	5	17
	CGC 9.8 avg	63
14	4	13
	CGC 9.8 avg	38
15	5	15
	CGC 9.8 avg	29
16	3	11
	CGC 9.8 avg	28
17	3	14
	CGC 9.8 avg	40
18	3	13
	CGC 9.8 avg	33
19	3	16
	CGC 9.8 avg	31
20	3	13
	CGC 9.8 avg	42
21	3	13
	CGC 9.8 avg	34
22	4	15
	CGC 9.8 avg	36
23	3	
	CGC 9.8 avg	42
24	3	14
	CGC 9.8 avg	27
25	3	15
	CGC 9.8 avg	27
26	3	14
	CGC 9.8 avg	36
27	4	12
	CGC 9.8 avg	27
28	3	
	CGC 9.8 avg	32
29	4	16
	CGC 9.8 avg	29
30	3	13
	CGC 9.8 avg	32
31	4	12
	CGC 9.8 avg	25
32	3	10
	CGC 9.8 avg	27
33	4 ▲	17
	CGC 9.8 avg	37
34	3	14
	CGC 9.8 avg	33
35	3	13
	CGC 9.8 avg	34
36	3	9
	CGC 9.8 avg	28
37	3	15
	CGC 9.8 avg	35
38	3	9
	CGC 9.8 avg	24
39	3	11
	CGC 9.8 avg	23
40	3	13
	CGC 9.8 avg	32
41	3	
	CGC 9.8 avg	25
42	3	11
	CGC 9.8 avg	32
43	3	11
	CGC 9.8 avg	37
44	3	
	CGC 9.8 avg	27
45	3	11
	CGC 9.8 avg	25
46	3	
	CGC 9.8 avg	29
47	4	
	CGC 9.8 avg	24
48	3	24
49	3	8
	CGC 9.8 avg	27
50	4	13
	CGC 9.8 avg	27
53	3	
	CGC 9.8 avg	23
60	8	18
	CGC 9.8 avg	23
61	5	
	CGC 9.8 avg	24
62	8	
	CGC 9.8 avg	23
63	5	
	CGC 9.8 avg	20
➥Gwen Stacy returns		
64	4	
	CGC 9.8 avg	72
65	5	
	CGC 9.8 avg	26
66	2	
67	3	
	CGC 9.8 avg	19
68-71	2	
72	4	
	CGC 9.8 avg	21
73-77	2	
78-84	3	
Ann 1	4	
SP 1	4	11
	CGC 9.8 avg	37

Ultimate War
MARVEL, 2003

2	3	11
3	3	
4	3	13

Ultimate X-Men
MARVEL, 2000

½	5	14
	CGC 9.8 avg	22
1	14 ▽	36
	CGC 9.8 avg	154
1/Sketch	20	
	CGC 9.8 avg	68
1/DF	40	105
1/Checkers	30 ▽	47
1/NYPost	8	
1/Universal	60	
2	7	17
	CGC 9.8 avg	68
3	6	13
	CGC 9.8 avg	30
4	5	11
	CGC 9.8 avg	32
5	5	13
	CGC 9.8 avg	31
6	4	
	CGC 9.8 avg	30
7	4	12
	CGC 9.8 avg	32
8	4	13
9	4	12
10	4	12
11	3	14
	CGC 9.8 avg	17
12	3	11
	CGC 9.8 avg	20
13	4	
	CGC 9.8 avg	24
14	3	
	CGC 9.8 avg	21
15	4	
	CGC 9.8 avg	21
16	3	8
17	3	8
18	5	
	CGC 9.8 avg	20
19	4	11
	CGC 9.8 avg	18
20	3	
21	3	7
22-26	3	
27-32	2	
33	5	
	CGC 9.8 avg	20
34	4	12
	CGC 9.8 avg	26
40	2	
	CGC 9.8 avg	20
41	5	
42	4	
	CGC 9.8 avg	17
43-49	2	
50	5	
	CGC 9.8 avg	18
50/Conv	15	18
51-59	2	
60-61	3	
61/Coipel	5	34
62-64	3	
Ann 1	4	

Uncanny X-Men
MARVEL, 1970

-1	2	
142	25 △	41
	CGC 9.8 avg	246
➥Future Past		
143	8 △	25
	CGC 9.8 avg	108
144	6	22
	CGC 9.8 avg	80
145	7	23
	CGC 9.8 avg	57
146	6 ▲	20
	CGC 9.8 avg	61
147	6	21
	CGC 9.8 avg	52
148	6 ▽	18
	CGC 9.8 avg	62
149	5	20
	CGC 9.8 avg	69
150	5 ▽	19
	CGC 9.8 avg	55
151	5	15
152	5	17
153	5	16
154	5	19
	CGC 9.8 avg	52
155	5	16
156	5	19
157	5 △	21
	CGC 9.8 avg	69
158	6	23
➥Rogue app.		
159	5	25
160	5	18
161	5	21
162	6 △	22
163	5	20
164	5	24
165	5 ▽	17
	CGC 9.8 avg	63
166	5	16
	CGC 9.8 avg	83
167	4	14
	CGC 9.8 avg	65
168	5	18
	CGC 9.8 avg	69
169	5 △	21
170	5	19
	CGC 9.8 avg	57
171	5 △	22
	CGC 9.8 avg	78
➥Rogue joins team		
172	5 ▽	19
	CGC 9.8 avg	49
173	5	18
	CGC 9.8 avg	49
174	5	18
175	5	21
	CGC 9.8 avg	63
176	4	12
	CGC 9.8 avg	38
177	4	16
	CGC 9.8 avg	44

Tomb-Uncanny

Flashback 1986

20 years ago in CBG...

#638 FEBRUARY 7 1986

CBG changed formats, moving the "front page" to a section on the outside of each folded-over issue, gaining more of a tabloid-magazine look.

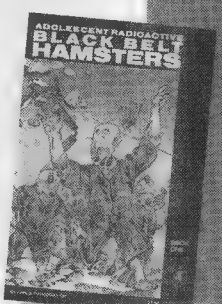
#639 FEBRUARY 14 1986

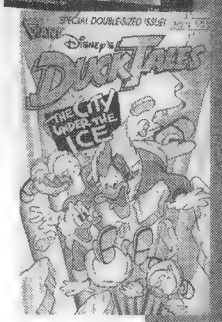
Shel Dorf wrote a feature on ***Vicki Valentine*** and its creators **Barb Rausch** and **Bill Woggon**.

#640 FEBRUARY 21 1986

In the aftermath of the Jan. 28, 1986, disaster of the **Space Shuttle *Challenger***, expressions of sympathy followed in the pages of ***CBG***, including a full-page ad from **First Comics** asking President Ronald Reagan not to abandon the space program.

Don Thompson reviewed the first of the titles inspired by the **Teenage Mutant Ninja Turtles**: ***Adolescent Radioactive Black-Belt Hamsters*** #1. "A parody of a parody is bound to be pretty well diluted," he wrote.





#641 FRBRUARY 28 1986

Walt Disney Productions announced its animated projects for 1987, including a new series titled ***DuckTales***. The series used **Carl Barks'** stories including his concepts for **Uncle Scrooge**. The first season of the show — which ran until 1990 — was released on DVD on Nov. 8, 2005.

— from the Comics Buyer's Guide archives

Alan "Green Lantern" Scott appears — Mad Hatter appears — Goes to $2.95 — Spoiler as Robin — "War Games" begins

	784	785	786	787	788	789	790	791	792	793	794	795	796	797	798
	SEP 03	OCT 03	NOV 03	DEC 03	JAN 04	FEB 04	MAR 04	APR 04	MAY 04	JUN 04	JUL 04	AUG 04	SEP 04	OCT 04	NOV 04
NM Price	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3

PRICE GUIDE KEY: OTHER GRADES
Unslabbed (loose) Very Fine/Near Mint is **5/6** (83%) of the unslabbed NM price above
Fine (F) is **1/3** (33%) of NM
Very Good (VG) is **1/5** (20%) of NM
Very Fine (VF) is **2/3** (67%) of NM
Good (G) is **1/8** (12.5%) of NM

Strange-haven Vol. 3

How you take to this one really depends on your tolerance for British soap opera: an idiosyncratic animal sharing only a vague resemblance with its American cousin. For those who've missed Vols. 1 and 2, there's a nice "what has gone before" section bringing readers up to speed on the inhabitants of the eccentric village of Strange-haven.

ABIOGENESIS PRESS
WRITER:
GARY SPENCER MILLIDGE
ARTIST:
MILLIDGE
B/W • 176 Pgs.
$14.95

In Vol. 3, a pair of murders are connected to The Knights of the Golden Light, driving newcomer Alex to join them as a spy for the secret witches' coven. Meanwhile, Maureen, wife of the village doctor, takes up with his scruffy brother George to serve as a pretext for a divorce. Then, the two start plotting to do away with him — with results that are alternately hilarious and gruesome.

It's pretty much conventional soap-opera stuff, until a RAF pilot missing since World War II returns to the village decades after his plane was shot down. Millidge is a modern master of the nine-panel grid, finding the drama in minor key moments of life through nuance and detail.

★★★ **— S.A. Bennett**

www.millidge.com
ISBN: 0-94679-007-8

RETROVIEW

Tarzan #23 ★★

Marvel
Apr 1979 • 15 pp.
Writer: Bill Mantlo
Pencils: Sal Buscema
Inks: Pablo Marcus
Cover: John Buscema

"Fight to the Death!"

In the Land of the Awful Shadow, Tarzan fights the Mad Arab to the death.

The fate of two worlds is decided, when the Mad Arab is killed and the parasitical entity living inside the crystal canon is silenced. Meanwhile, Princess Ayesha has found love with her Pellucidar companion. "Blood Money and Human Bondage" concludes, having been worked on by five different inkers, and two each of the cover and interior artists, writers, and editors. This is why some parts of the story don't hold up well to close inspection. Nevertheless, there were plenty of good action sequences.

© Edgar Rice Burroughs, Inc.

Mid-Grade copy: 9.6 — Then 35¢ NOW $2

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Uncanny X-Men		
CONTINUED		
178	5	12
CGC 9.8 avg		36
179	4	12
CGC 9.8 avg		33
180	3	
CGC 9.8 avg		33
181	4	11
CGC 9.8 avg		38
182	5	18
CGC 9.8 avg		40
183	5	18
CGC 9.8 avg		45
184	4 ▽	17
CGC 9.8 avg		37
185	4	14
CGC 9.8 avg		37
186	4	14
CGC 9.8 avg		30
187	3	11
CGC 9.8 avg		35
188	3	14
CGC 9.8 avg		31
189	4	16
CGC 9.8 avg		35
190	4	12
CGC 9.8 avg		40
191	5	15
CGC 9.8 avg		38
192	4	14
CGC 9.8 avg		34
193	5	16
CGC 9.8 avg		45
194	3	19
CGC 9.8 avg		42
195	3	18
196	3 ▽	12
CGC 9.8 avg		32
197	3	13
CGC 9.8 avg		33
198	3	17
CGC 9.8 avg		37
199	3	14
200	6	18
CGC 9.8 avg		59
201	5 ▽	22
202	4 △	17
CGC 9.8 avg		33
203	4 ▽	15
204	4	
205	4	23
CGC 9.8 avg		74
206	4	14
207	4	18
208	4	14
209	4	18
210	5 ▽	26
211	5 ▽	18
CGC 9.8 avg		54
212	8 ▲	24
➥Wolv. vs. Sabretooth		
213	8 ▽	24
➥Wolv vs Sabretooth		
214-215	3	
216	4	8
CGC 9.8 avg		30
217-218	3	
219	4	17
220	4	18
221	7	24
CGC 9.8 avg		65
➥1st Mr. Sinister		
222	5	25
CGC 9.8 avg		68
➥Wolv. vs. Sabretooth		
223	4 △	18
224	3	
225	3	13
226	3	
227	3	10
CGC 9.8 avg		30
228	3	13
229	3	13
230-231	3	
232	4	
CGC 9.8 avg		30
233	3	
234	3	19
235-240	3	
241	3	9
242	3	
243	3	10
CGC 9.8 avg		27
244	5 △	22
CGC 9.8 avg		65
➥1st Jubilee		
245	3	22
CGC 9.8 avg		31
246-247	3	
CGC 9.8 avg		28
248	5 ▽	21
CGC 9.8 avg		88
➥1st Jim Lee X-Men		
249	3	
250	3	13
251	3	19
252	3	15
253-254	3	
255	3	18
256	3 △	15
CGC 9.8 avg		45
257	3	14
CGC 9.8 avg		40
258	3	14
259	4	16
CGC 9.8 avg		24
260	3	
261	3	16
262	3	16
263	3	17
264-265	3	
266	14 ▲	44
CGC 9.8 avg		220
➥1st Gambit		
267	6	22
CGC 9.8 avg		64
➥Jim Lee; 2nd Gambit		
268	6 ▽	19
269	3	
270	4	17
271	3	13
272-273	3	
274	3	12
CGC 9.8 avg		34
275	3 ▽	15
276	3	14
277-280	3	
281	2	10
CGC 9.8 avg		21
282	3	16
283	5	14
CGC 9.8 avg		44
284	4	
CGC 9.8 avg		18
285	3	
286	2	
287	3	
288-291	2	
292	3	
293	2	
294/Collector's	3	9
295/Collector's	2	9
296/Collector's	3	12
297-299	2	
300	3 △	11
CGC 9.8 avg		24
301-302	2	
303	3	10
304	2	12
CGC 9.8 avg		25
305	2	8
306	2	
307	5	
308-328	2	
329	4	
330-352	2	
353	3	
354-362	2	
363	4	
364	3	
365-378	2	
379	3	
380-381	2	
381/DF	7	25
382-386	2	
387	3	
388-393	2	
394	2	12
CGC 9.8 avg		26
395-403	2	
404	4	
405-411	2	
412	2	9
413-415	2	
416	3	11
417-429	2	
430-438	3	
439	2	
440-441	3	
442	2	
443	3	
444	4	
445-449	2	
450	7	
CGC 9.8 avg		32
➥1st X-23		
451	6	6
CGC 9.8 avg		30
➥X-23 app.		
452	3	
453-454	2	
455	4	
CGC 9.8 avg		19
456-461	2	
461/Kubert 15		
➥House of M		
462-465	3	
Ann 1	50	203
Ann 2	45	119
Ann 3	14	35
Ann 4	6	23
Ann 5	5	19
Ann 6	7	13
CGC 9.8 avg		41
Ann 7	5	16
Ann 8	4	17
CGC 9.8 avg		22
Ann 9	10	10
Ann 10	8	19
Ann 11	4	20
Ann 12	4	16
Ann 13	3	
Ann 14	6 ▲	16
CGC 9.8 avg		37
Ann 15	4	
Ann 16	2	
Ann 17-18	3	
Ann 1995	4	
Ann '96-'98	3	
Ann '00-'01	4	
Uncle Sam		
DC, 1997		
1-2	5	
Uncle Sam Quarterly		
QUALITY, 1941		
1	1500	
2	750	
3	600	
4	550	
5-8	500	
Uncle Scrooge		
DELL, 1953		
4	310	
5	220	
6-7	185	
8	140	
9-10	125	
11-15	100	
16-20	80	
21-25	65	
26	65	713
27-30	65	
31-35	55	
36	55	610
37-40	55	
41-50	45	
51-70	40	
71	38	
72-100	32	
101-120	20	
121-140	18	
141-160	12	
161-171	10	
172-176	15	
177-178	25	
179	225	1125
180	35	
181	15	68
182-185	15	
186-197	10	
198	15	90
199-200	10	
201-219	6	
220-240	5	
241-260	4	
261-299	3	
300-308	2	
309-318	7	
Uncle Scrooge		
GEMSTONE, 2003		
319-346	7	
Underdog		
CHARLTON, 1970		
1	60	
2	38	
3-5	30	
6-10	25	
Underdog		
GOLD KEY, 1975		
1	35	
2	20	
3	12	
4-5	8	
6-10	6	
11-20	5	
21-23	4	

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS.** The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

Or look for our portable version, the **COMIC BOOK CHECKLIST & PRICE GUIDE.**

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△ #801

Detective COMICS

Stray Bullets for Batman

Stray Bullets creator David Lapham began his "City of Crime" story arc in *Detective Comics* #801 with perhaps the grittiest Batman seen to date in a story that grew beyond its originally announced length.

"City of Crime" starts; Lapham begins writing

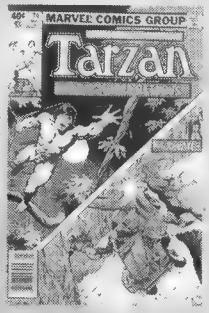
Goes to $2.99

	799	800	801	802	803	804	805	806	807	808
NM	DEC 04	JAN 05	FEB 05	MAR 05	APR 05	MAY 05	JUN 05	JUN 05	JUL 05	AUG 05
Price	$3	$4	$3	$3	$3	$3	$3	$3	$3	$3

Image © 2005 DC

THE BOTTOM LINE

Tarzan #24 ★★



© Edgar Rice Burroughs, Inc.

Marvel
May 1979 • 17 pg.
Writer: Bill Mantlo
Pencils: Sal Buscema
Inks: Bob Hall
Cover: John Buscema

"Epilogue!"

Jane desperately tries to turn a herd of stampeding animals, when a charging rhino knocks her into a ravine.

In another story inconsistency, even with the sonic crystal destroyed, the space rift between Pellucidar and the surface world remains open and has now followed Tarzan to the Mahar city.

Once back with the lone surviving mercenary, Tarzan uses dynamite to close the rift permanently.

Meanwhile, the trophy hunters whose intentionally set fires caused the animal stampede watch Jane's futile efforts.

Best CGC copy: 9.6 — Then 40c NOW $2

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Undersea Agent		
TOWER, 1966		
1	32	
2	22	47
3-6	18	
Unexpected		
DC, 1968		
Was *Tales of the ...*		
105	50	
106-113	35	
114-116	30	
117-118	25	
119	25	86
120-122	25	
123	25	39
124-127	25	
128	45	176
➥Wrightson art		
129-132	20	
133	20	85
134	20	83
135	20	49
136	20	
137	20	31
138-139	20	
140-145	15	
146	15	40
147	15	95
148-156	15	
157	30	109
158-159	30	
160	30	174
161	30	
162	30	113
➥100 pages		
163-166	10	
167	10	40
168-176	10	
177	10	56
178-188	10	
189-190	7	
191	10	
192-206	7	
207-222	5	
Unity		
VALIANT, 1992		
0	5	19
CGC 9.8 avg		36
0/Red	75	70
1	4	
1/Gold	10	
CGC 9.8 avg		39
1/Platinum	12	
YB 1	4	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Universe X		
MARVEL, 2000		
0-X	4	
Universe X: Spidey		
MARVEL, 2001		
1	10	140
1/A	6	
1/B	10	
1/C	90	143
Unknown Soldier		
DC, 1977		
205	5	28
206-210	5	
211-229	4	
230-247	3	
248-249	5	
250-267	3	
268	5	
Unknown Worlds		
ACG, 1960		
1	90	
2	60	
3	45	
4-5	40	
6-8	35	
9	50	
10	35	
11-20	28	
21-30	20	
31-40	16	
41-57	12	
Unknown Worlds of Science Fiction		
MARVEL, 1975		
1	12 ▽	35
2-3	7	
4	7	26
5-6	7	
Special 1	10	
Untold Legend of the Batman		
DC, 1980		
1	3	
2-3	2	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Untold Tales of Spider-Man		
MARVEL, 1995		
-1	1	
1	2	
2-25	1	
Ann '96-'97	2	
Untouchables		
DELL, 1962		
3-4	50	
Unusual Tales		
CHARLTON, 1955		
1	125	
2	75	
3-5	45	
6-11	80	
12	56	
13	30	
14-15	56	
16	30	
17-18	22	
19	22	77
20-21	22	
22	35	
23	14	
24-27	30	
28-29	14	
30-31	10	
32	10 ▽	53
33-40	10	
41-47	6	
48	6	47
49	6	
USA Comics		
TIMELY, 1941		
1	12000	
2	4400	
3	3100	
4-5	2500	
6	3550	
7	3400	
8-10	2250	
11-12	1500	
13-17	1250	
Usagi Yojimbo		
FANTAGRAPHICS, 1986		
1	8	22
2-3	5	
4-5	4	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
6-38	3	
Special 1-3	4	
Summer 1	5	
Usagi Yojimbo		
MIRAGE, 1993		
1	5	
2-5	4	
6-16	3	
V		
DC, 1985		
1	2	
2-13	1	
14	1	7
15-18	1	
Valor		
E.C., 1955		
1	190	
2	140	
3-4	115	
5	105	581
Vampire Lestat		
INNOVATION, 1990		
1	5	23
2	3	18
3	3	13
4-12	3	
Vampirella		
WARREN, 1969		
1	325	
2	125	139
3	200	
4	75	109
5	75	
6	70	162
7	70	209
8	70	
9	70 ▽	174
10	30 △	141
11	43	
12	43	142
13	43	
14	43	140
15	43	139
16	30	
17	30	150
18	30	107
19	30	140
20-21	30	
22	30	119
23-24	30	
25	30	101
26	20	
27	30	
28	25	159
29-36	25	
37	20	
38	20	96
39	20	168
40	20	85
41	20	95
42-45	20	
46	25	
47-49	20	
50	20	86
51-54	17	
55	17	80
56	17	
57	17	67
58-59	17	
60	17	64
61	17	76
62	17	130
63-64	17	
65	17	70
66-67	17	
68	17	104
69	17	66
70	17	
71-88	16	
89	16	57

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
90	16	83
91-96	16	
97	16	39
98-99	16	
100	30	
101	16	129
102	16	
103	16	102
104	16	121
105	16	
106	16	128
107-108	16	
109	16	117
110-111	16	
112	45	120
113	195	
Ann 1	175	
Special 1	30	
Vampire Tales		
MARVEL, 1973		
1	35	
2-3	18	
4	18	137
5	18	48
6	18	110
7	18	
8	20	87
9-10	20	
11	25	
➥Scarce		
Ann 1	30	
➥Scarce		
Vault of Evil		
MARVEL, 1973		
1	60	190
2-4	25	
5-6	15	
7	15	62

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
8-10	15	
11-18	12	
19	12	27
20-23	12	
Vault of Horror		
E.C., 1950		
12	4000	
13	800	
14	725	
15	600	
16	500	
17-19	360	
20-25	275	
26-30	225	
31-40	185	
Vengeance Squad		
CHARLTON, 1975		
1	9	28
2-6	5	
Venom		
MARVEL, 2003		
1	10	43
CGC 9.8 avg		25
2	3 ▽	5
3	2	
4-5	3	
6	2	
7-8	3	
9	4	
10-18	3	
Veronica		
ARCHIE, 1989		
1-20	2	
21-35	1	
36-165	2	

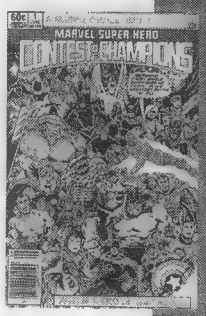
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
V for Vendetta		
DC, 1988		
1-10	3	
Vicki		
ATLAS-SEABOARD, 1975		
1	28	
2	18	
3	12 ▽	44
4	12	
Villains United		
DC, 2005		
1	12	
1/2nd	8	
1/3rd	3	
2	5	
3-5	3	
6	4	
Vision & Scarlet Witch		
MARVEL, 1982		
1	2	17
2-4	2	
Vision & Scarlet Witch		
MARVEL, 1985		
1	2	
2-12	1	
Wacky Races		
GOLD KEY, 1969		
1	40	
2	26	32
3-7	20	
Walking Dead		
IMAGE, 2003		
1	35	

Flashback 1981

25 years ago in CBG...

#377 FEBRUARY 6 1981

The success of **DC Comics**' mini-series format caught **Marvel Comics**' eye, and reports held that the publisher might replace ***Marvel Premiere*** with them. (1982's ***Marvel Super Hero Contest of Champions*** was the first.)

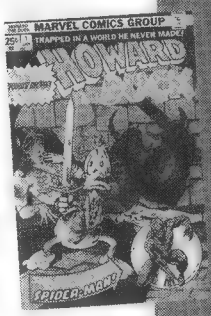


#378 FEBRUARY 13 1981

Alternate Realities Distributing ran its first ad in ***TBG***.

#379 FEBRUARY 20 1981

Sol Harrison, editor, artist, production director, and finally president of **DC Comics**, retired from the company.



Steve Gerber made progress in court in his lawsuit against **Marvel** over ownership of ***Howard the Duck***. At the same time, a film crew was scouting locations in Cleveland for a feature film to be made, they expected, in 1982. The film, starring **Lea Thompson** and **Tim Robbins**, was ultimately released in 1986.

— from the Comics Buyer's Guide archives

303 #5

303 refers to the long history of the gun the main character carries.

An ex-Russian soldier pushed to the brink (as is the case with many of Garth Ennis' characters), he's on a mission to kill "the most important target in the world" (according to the website write-up).

AVATAR
WRITER:
GARTH ENNIS
ARTIST:
JACEN BURROWS
Color • 32 Pgs.
$3.99

Ennis lends a Western style to a gunfight between the main character and a local sheriff and uses the imagery of "gun ghosts" as effectively as Alan Moore did back in his days on *Swamp Thing*.

One of Ennis' strengths is that he knows how to get the reader to care about a character, even if the reader has seen little about them. He crams much information in a compact format.

Ennis is a skilled, exciting writer, and artist Jacen Burrows brings the illustration of this series up to *Preacher*-like levels. It's a sweet pick.

Unless you're a squeamish sissy-boy, put *303* on your list.

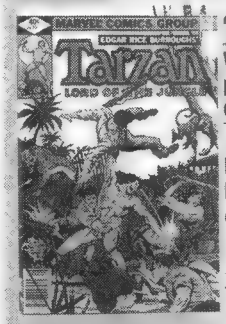
★★★½ — **Tony DiGerolamo**

www.garthennis303.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Walking Dead		
CONTINUED		
2	32	
3	15	
4	12	
4/A	6	
5	4	
6-21	3	
Walt Disney's Comics and Stories		
DELL, 1940		
1	20000	
2	7500	
3	3400	
4	2050	
5	1250	
6-7	1100	
8-9	900	
10	850	
11-15	750	
16-17	650	
18	625	
19-30	580	
31	3700	
➥Barks Donald starts		
32	2000	
33	1200	
34	950	
35-36	840	
37	435	
38	650	
39-40	580	
41-46	500	
47-50	475	
51-60	375	
61-70	305	
71-80	240	
81-87	215	
88	270	
89-90	210	
91-97	190	
98	365	
➥Unc. Scrooge starts		
99	190	
100	200	
101-112	155	
113-116	90	
117	130	
118-123	85	
124	130	
125	190	
126-129	130	
130-133	125	
134	200	
135-139	105	
140	225	
➥1st Barks Gyro		
141-150	94	
151-170	88	
171-200	80	
201-240	75	
241-260	60	
261-283	50	
284-285	25	
286	28	
287	25	
288-289	28	
290	25	
291-293	28	
294-296	25	
297-308	28	
309-311	25	
312	28	
313-334	14	
335	25	
336-341	14	
342-351	25	
351/Poster	30	
351/No poster	20	
352	25	
352/Poster	30	
352/No poster	20	
353	25	
353/Poster	30	
353/No poster	20	
354	25	
354/Poster	30	
354/No poster	20	
355	25	
355/Poster	30	
355/No poster	20	
356	25	
356/Poster	30	
356/No poster	20	
357	25	
357/Poster	30	
357/No poster	20	
358	25	
358/Poster	30	
358/No poster	20	
359	25	
359/Poster	30	
359/No poster	20	
360	25	
360/Poster	30	
360/No poster	20	
361-400	25	
401-429	14	
430	10	
431-432	12	
433	10	
434-436	12	
437-438	10	
439-440	12	
441-443	10	
444-445	6	
446-465	10	
466	6	
467-478	10	
479	30	
480	125	
481-484	30	
485-499	10	
500	10	8
501	10	
502	10	13
503-507	10	
508	10	1
509-510	10	
511	15	
512-513	12	
514-516	8	
517-518	5	
519	14	
520-549	10	
550	6	
551-554	4	
555-556	3	
557-573	4	
574-577	5	
578-579	3	
580	5	
581-584	3	
585	5	
586-597	3	
598-599	4	
600-633	7	
Walt Disney's Comics & Stories		
GEMSTONE, 2003		
634-661	7	
Wanted		
IMAGE, 2003		
1	12	40
CGC 9.8 avg		31
1/Jones	9	
1/Silvestri	8	
1/Miglani	3	
1/Death Row	6	29
1/Texas	5	
CGC 9.8 avg		29
2	3	
2/Death Row	5	
3	3	
3/Death Row	4	
4	3	
4/Death Row	4	
5-6	3	
Wanted World's Most Dangerous Villains		
DC, 1972		
1	10	
2-3	8	
4-9	6	
War		
CHARLTON, 1975		
1	8	30
2-10	5	
11-22	3	
23-49	2	
War Is Hell		
MARVEL, 1973		
1	25	95
2	18	
3-5	14	
6-8	10	
9	8	72
10-15	8	
Warlock		
MARVEL, 1972		
1	32 ▽	121
2	15 ▽	52
3	15	55
4	8 ▽	49
5	8	29
6	7	50
7	7	
8	7	48
9	10 ▽	41
10	10	40
11	10	29
12	8	35
12/30¢	15	65
13	8	38
13/30¢	15	
14	8	22
14/30¢	15	
15	8	28
Warlord		
DC, 1976		
1	10	42
2	4	
3-6	3	
7-29	2	
30-47	1	
48	2	
49-130	1	
131	2	
132	1	
133	2	
Ann 1	3	
Ann 2-6	1	
Warlord		
DC, 1992		
1-6	2	
Watchmen		
DC, 1986		
Moore, Gibbons series		
1	8 ▽	18
2	5	14
3	5	10
4-7	4	
8	4	8
9	4	6
10-11	4	
12	4	12
CGC 9.8 avg		31
Way of the Rat		
CROSSGEN, 2002		
1-24	3	
Weapon X		
MARVEL, 1995		
1	2	8
2-4	2	
Weapon X		
MARVEL, 2002		
1-8	2	
9-28	3	
Web of Horror		
MAJOR MAGAZINES, 1969		
1	90	714
2	55	769
3	65	
➥1st Wrightson cvr		
Web of Spider-Man		
MARVEL, 1985		
1	8 △	19
CGC 9.8 avg		106
2	6	15
CGC 9.8 avg		36
3	5	
CGC 9.8 avg		28
4-5	4	
6	4	11
7	4	23
8	4	10
9-10	4	
11	3	13
12-28	3	
29	5 ▽	15
30	4	
31-32	5	
33-35	3	
36	4	
37	3	
38	5	
39-47	3	
48	8	15
➥1st Demogoblin		
49	2	
50	3	
51-57	2	
58	3	
59	8	
60-61	3	
62-89	2	
90	5	
91-99	2	
100	4	
CGC 9.8 avg		21
101-105	2	
106/Collector's	5	
106	1	
107-113	2	
113/Collector's	4	
114-116	2	
117	3	
117/Variant	5	
118	3	
119	2	
119/Collector's	6	
120	4	
121-124	2	
125	3	
125/Variant	4	
126-129	2	
129/Collector's	5	
Ann 1	7	
Ann 2	6	10

RETROVIEW
Tarzan #25

★★



Marvel
Jun 1979 • 17 pp.
Writer: Bill Mantlo
Pencils: Sal Buscema
Inks: Bob Hall
Cover: Rich Buckler

"The Wages of Fear!"

With electrified animal prods, the poachers responsible for his wife's death beat an angry Tarzan.

Tarzan's son, Jack Clayton, makes his first appearance and refuses to believe that his mother is dead. And he's correct. Jane has climbed out of the river gorge and discovers that the poachers set the veldt on fire in order to create a landing field. Then she too, is captured. Jane and Tarzan are flown away as prisoners in separate planes bound for America, leaving Jack Clayton asking questions of the poacher's bearers, "Talk — or learn why they call me Korak the Killer!" Artist Rich Buckler begins his run of covers.

© Edgar Rice Burroughs, Inc.

Best CGC copy: 9.4 **Then 10¢ NOW $2**

△ #1

ROM™

Another toy tie-in

Marvel had a number of titles based on toys in the late 1970s and early 1980s, but the story of Rom had to be the strangest.

Based on Parker Brothers' robotic action figure, the comic featured a Spaceknight from Galador, sent to Earth to fight Dire Wraiths.

image © 1979 Parker Bros. (Marvel)

	1	2	3	4	5	6	7	8	9	10
			1st Firefall			Fights Hell Hounds				Goes to 50¢
	1st Rom									
NM Price	DEC 79 $0	JAN 80 $2	FEB 80 $2	MAR 80 $2	APR 80 $2	MAY 80 $2	JUN 80 $2	JUL 80 $2	AUG 80 $2	SEP 80 $2

THE BOTTOM LINE

Tarzan #26

★★

© Edgar Rice Burroughs, Inc.

Marvel
Jul 1979 • 17 pp.
Writer: Bill Mantlo
Pencils: Sal Buscema
Inks: Bob Hall
Cover: Rich Buckler

"Tarzan Caged!"

The animal poachers plan to put their captive monkey man on display at the African themed Safari Club.

Stan Lee was doing walk-ons in Marvel comics long before he did it in the movies; in this issue, both he and Jack Kirby appear. When the captured animals are paraded through the streets of New York City, two boys named Jack and Stan are wowed by the display, commenting, "It'd make a great comic book!" While Tarzan continues to be beaten and drugged so that he can't speak, Jane futilely attempts to escape the Empire Sate Building apartment where she's kept prisoner.

No CGC copies — Then 40¢ NOW $2

Walking-Whiz $

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Ann 3-10	3	
SS 1	4	

Weird Fantasy
E.C., 1950

1	1150	
2	500	
3-4	425	
5	335	
6-10	240	
11-13	180	
14	300	
15	200	850
16-19	170	
20	200	
21	285	
22	140	

Weird Mystery Tales
DC, 1972

1	30	101
2	20	108
3	15	
4-10	12	
11	10	
12	10	73
13	10	57
14	10	
15	10	45
16-18	10	
19	10	75
20	10	
21	15	
22-24	10	

Weird Science
E.C., 1950

1	1450	
2	625	
3-4	575	
5-10	360	
11-12	230	
13	230	1674
14	230	
15-18	260	
19-22	335	

Weird Science-Fantasy
E.C., 1954

23-24	235	
25	270	
26	220	
27	235	
28	260	
29	450	

Weird Science-Fantasy Ann
E.C., 1952

1	2000	
2	1200	

Weird Suspense
ATLAS-SEABOARD, 1975

1	12	35
2	8	
3	7	

Weird Terror
COMIC MEDIA, 1952

1	500	
2-4	300	
5	230	
6	260	
7	230	
8	260	
9-10	200	
11	260	
12	190	
13	200	

Weird War Tales
DC, 1971

1	125	500
2	75	
3	45	
4-5	30	
6-10	20	
11	12 △	113
12	12	
13	12	34
14-20	12	
21-28	8	
29	8	20
30-31	8	
32-50	6	
51-76	5	
77	5	59
78-92	5	
93	6	29
94-101	5	
102-123	4	
124	4	17

Weird Western Tales
DC, 1972

12	45	163
13	30	105
14	20	88
15	20	79
16-19	12	
20	12	58
21-27	12	
28	12	52
29	16	50
30	8	
31	8	42
32-34	8	
35	8	42
36	8	41
37-42	8	
43-50	6	
51-70	5	

Weird Wonder Tales
MARVEL, 1973

1	14	51
2	7	
3	7	35
4-7	5	
8	4	30
9-15	4	
15/30¢	20	
16	4	
16/30¢	20	
17	4	
17/30¢	20	
18-20	4	
21	4	33
22	4	

Weird Worlds
DC, 1972

1	12	44
2-5	7	
6	8	
7	6	
8-10	5	

Wendy Good Little Witch
HARVEY, 1960

1	60	
2	40	
3-5	28	
6-10	22	
11-15	14	
16-20	12	
21-25	8	
26-30	6	
31-40	5	
41-50	4	
51-60	3	
61-93	2	
94-97	1	

Werewolf By Night
MARVEL, 1972

1	80 ▽	261
2	30 ▽	105
3	15	54
4	18 △	77
5	15	54
6-7	15	
8	15	57
9	15 △	61
10	15 △	63
11	12	41
12	12 ▽	44
13	12 ▽	49
14	12	45
15	15 ▽	54
16	12 ▽	46
17	12	34
18	10	
19	10 △	57
20	10 ▲	33
21-22	8	
23	8	31
24	8	
25	8	40
26	8	30
27	8	22
28	8	33
29	8 △	42
30	8	31
31	8	31
32	60 ▲	317
	➥1st Moon Knight	
33	30	143
34	8	72
35	5	
36	5 ▲	37
37	10	55
38	5	
38/30¢	15	
39	5	46
39/30¢	15	
40-41	5	
42	12 △	38
43	18 ▽	45

West Coast Avengers
MARVEL, 1984

1	3	
2-4	2	

West Coast Avengers
MARVEL, 1985

1-3	2	
4	3	
5-46	1	
Ann 1-3	2	

Western Action
ATLAS-SEABOARD, 1975

1	9	37

Western Gunfighters
MARVEL, 1970

1	28	82
2-3	15	
4	18	
5	15	
6	15	65
7	15	
8-16	7	
17-33	5	

Western Kid
MARVEL, 1971

1	17	60
2-5	8	

Western Roundup
DELL, 1952

1	165	
2	120	
3-5	75	
6-10	65	
11-17	55	
18	65	
19-23	55	
24	60	
25	80	

Wetworks
IMAGE, 1994

1	2	
1/3D	5	
1/Ltd.-3	2	
4-24	3	
25-25/A	4	
26-43	3	
3D 1	5	

What If...?
MARVEL, 1977

1	15 △	40
2	10	34
3	8 ▽	22
4	8	22
5	8	15
6	5	13
7	5	10
8	5	24
9	5	
10	5	16
11	4	22
12	4	
13	5	
14-15	4	
16	3	
17	4	17
18-19	3	
20	3	10
21	3	12
22-23	3	
24	3	23
25-26	3	
27	5	21
28	8	18
29	3	
30	8	18
31	8	27
32-34	3	
35	5	14
CGC 9.8 avg		30
36	3	20
37-47	3	
Special 1	4	

What If...?
MARVEL, 1989

-1	2	
1	4	11
2-20	3	
21-23	2	
24	4	
25-49	2	
50	3	
51-99	2	
100	2	9
101-104	2	
105	12	55
	➥1st Spider-Girl	
106-114	3	

Wheelie and the Chopper Bunch
CHARLTON, 1975

1	20	63
	➥Incl. Byrne art	
2	12	
3-7	10	

Where Creatures Roam
MARVEL, 1970

1	25	
2-6	10	
7	10	57
8	10	

Where Monsters Dwell
MARVEL, 1970

1	32	114
2-5	10	
6-7	8	
8	8	30
9-11	8	
12	10	
13-25	8	
26	8	35
27	8	
28	8	28
29-31	8	
32-36	7	
37	7	10
38	7	

Whiz Comics
FAWCETT, 1940

1	70000	
	➥1st Captain Marvel	
2	5200	
3	3400	
4	2800	
5	2250	
6	1650	
7	1725	
8-9	1650	
10	1250	
11-12	1100	
13-14	1075	
15	1250	
16-18	1100	

Flashback 1976

30 years ago in CBG...

#116 FEBRUARY 6 1976

Tom Mason, later of **Malibu** and **Mainbrain Productions**, advertised his fanzine ***Radion***. **Irjax Enterprises**, which would later make a splash in distribution, offered the fanzine ***Media Spotlight***.

#117 FEBRUARY 13 1976

Comics dealer **Robert Crestohl** reported losses suffered by him and **Michael Carbanaro** to shoplifters at **Creation Con**.

Lots of movement in the comics industry: ***TBG*** reported the dismissal of **Carmine Infantino**, publisher at **DC Comics** since 1971. Meanwhile, **Marv Wolfman** stepped down as **Marvel Comics**' editor in chief to be replaced by **Roy Thomas**.

From the Department of They Got There First: **Marty Klug** announced his fanzine, ***Whizzard***, was beginning its fourth year. No relation.

#119 FEBUARY 27 1976

The Thompsons' column reached nine tabloid pages. "An incredible output," **Alan Light** later wrote.

Dennis Mallonee (later publisher of Heroic) ran a checklist accounting for every appearance of dozens of **Marvel** characters.

— from the Comics Buyer's Guide archives

Jack of Hearts appears — Fights Mad Thinker — X-Men appear — Fights Space Phantom — Torpedo appears — Power Man appears — 75¢ issue

	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
	OCT 80	NOV 80	DEC 80	JAN 81	FEB 81	MAR 81	APR 81	MAY 81	JUN 81	JUL 81	AUG 81	SEP 81	OCT 81	NOV 81	DEC 81
NM Price	$1	$1	$1	$1	$1	$1	$2	$2	$1	$1	$1	$1	$1	$2	$2

PRICE GUIDE KEY: CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Wolverine #31

If there was ever a character that could sustain a double-sized issue every month instead of a 22-pager, it is Wolverine. And this creative team is up to the task.

MARVEL
WRITER:
MARK MILLAR
ARTIST:
JOHN ROMITA JR., KLAUS JANSON
Color • 36 Pgs.
$2.50

Mark Millar brings readers a villain called Gorgon — a villain that can go toe-to-toe with Wolverine. It's a good fight, and John Romita Jr.'s art is, as always, a feast for the eyes. The issue only suffers from M.U.R.S. (Marvel Universe Retread Syndrome). Wolverine: Agent of S.H.I.E.L.D. was already done back in the glory days of *What If...?* Nick Fury continues to live. Wasn't that guy old and grizzled back in World War II?

Forget ancient history. How about recent history in this third series to bear Wolverine's name as title? Millar sprinkles in Spider-Man, Elektra, Northstar, Kitty Pryde, and Hydra for good measure. The story is strong enough without this baggage. The Marvel universe needs a complete tear-down, but that will only work if guys like Mark Millar and Brian Michael Bendis are allowed to do redecorating that actually sticks.

★★★ — **Tony DiGerolamo**

www.marvel.com

	UNSLABBED Near Mint	CGC 9.4 NM	SLABBED
Whiz Comics			
CONTINUED			
19-20	750		
21	800		
22-24	600		
25	6200		
➥1st Capt. Marvel Jr.			
26	550		
27-30	525		
31-32	460		
33	525		
34	365		
35	410		
36-40	365		
41-43	260		
44	300		
45-50	260		
51-60	210		
61	175		520
62-70	175		
71-82	150		
83-99	130		
100	130		836
101-120	110		
121-152	100		
153-155	200		
Wild Bill Hickok			
SUPER, 1963			
10-12	60		
WildC.A.T.s			
IMAGE, 1992			
0	3		
1	4		11
1/3D	5		
1/Gold	10		
1/Variant	5		
2	4		
CGC 9.8 avg			17
3-10	3		
11	15		
11/Holofoil	22		
12	8		
13	6		
14-24	3		
25	5		
26-49	3		
50	4		
50/Variant	5		
Ann 1	3		
Special 1	4		
WildCats			
DC, 1999			
1-1/F	3		
1/DF	7		
1/Sketch	10		
2-28	3		
Ann 2000	4		
WildC.A.T.S			
IMAGE, 1995			
1	2		
WildCats Version 3.0			
DC, 2002			
1-24	3		
Wild Frontier			
CHARLTON, 1955			
1	60		
2-5	40		
6	40		39
7	50		
Wildstar			
IMAGE, 1995			
1-4	3		
Wildstar: Sky Zero			
IMAGE, 1993			
1	3		
1/Gold	4		
2	2		
3-4	3		
Winter Men			
DC, 2005			
1-2	3		
Witchblade			
IMAGE, 1995			
0	5		
½	15		23
1	25 ▽		26
CGC 9.8 avg			10
1/B	15		
2	18		24
2/A	15		
3	10		20
4	8		
5	8		18
6-7	6		
8-10	5		
10/DF	20		
10/AmEnt'	8		
11-14	4		
14/Gold	6		
15	4		
16-18/A	3		
18/AmEnt	5		
19-25	3		
25/A	4		
25/B	8		
25/C	15		
26-27	3		
28	3		11
29-41/A	3		
42	3		30
43-49	3		
50	5		
50/A	15		
50/B	30		
50/C-50/D	5		
51-74	3		
75	5		
76-80	3		
80/Holiday	10		
81-91	3		
500	5		
Witches Tales			
HARVEY, 1951			
1	310		
2	260		537
3-10	210		
11-16	190		
17-19	225		
20-24	190		
25-28	165		
Witching Hour			
DC, 1969			
1	150 △		596
2	70		
3	50		193
4-6	25		
7	18		
8-10	15		
11	15		189
12	15		331
13	15 ▽		117
14	10		280
15-37	10		
38	10		229
39-40	10		

RETROVIEW

Tarzan #27

★★

Marvel
Aug 1979 • 17 pp.
Writer: Bill Mantlo
Pencils: Sal Buscema
Inks: Ricardo Villamonte
Cover: Rich Buckler

"Concrete Jungle!"

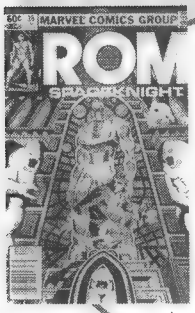
In a staged spectacle, Tarzan and Jad-bal-ja the lion are pitted against a monstrous, drug-maddened, albino gorilla.

Roger Torry, the leader of the poachers, has it all going his way; the opening night of his Safari Club is a huge success. The crowd goes wild, watching Tarzan and Jad fight the gorilla. But that's when the gangster Blackjack arrives, expecting payment for loans to Torry. When immediate payment isn't forthcoming, Blackjack machine-guns the glass cage. While the battling Tarzan begins to wreak havoc on the club, Jane breaks out through her apartment window.

© Edgar Rice Burroughs, Inc.

We Buy Copies — Then 40¢ NOW $2

	UNSLABBED Near Mint	CGC 9.4 NM	SLABBED
41	10		64
42-49	10		
50	10		48
51	10		65
52	8		47
53-63	8		
64	8		40
65-66	8		
67-70	5		
71	5		22
72	5		31
73-76	5		
77	5		36
78-83	5		
84	5		16
85	5		
Wolverine			
MARVEL, 1982			
1	25 ▽		42
CGC 9.8 avg			225
2	18 △		28
CGC 9.8 avg			106
3	17 ▽		33
CGC 9.8 avg			107
4	16 △		24
CGC 9.8 avg			141
Wolverine			
MARVEL, 1988			
-1	2		
½	3		18
½/Ltd.	8		
1	10 △		35
CGC 9.8 avg			87
2	6 △		18
CGC 9.8 avg			50
3	5		18
CGC 9.8 avg			44
4	5 ▽		15
5	5		14
CGC 9.8 avg			34
6	4		12
CGC 9.8 avg			38
7	5		12
8	5		15
CGC 9.8 avg			50
9	5		14
CGC 9.8 avg			35
10	8 △		32
CGC 9.8 avg			110
11-14	4		
15	5		
CGC 9.8 avg			20
16-19	4		
20	5		
CGC 9.8 avg			24
21-23	4		
24-40	3		
41	4		9
CGC 9.8 avg			33
42	2		
43	3		
44	2		
45-47	3		
48	3		15
49	3		
50	4 ▽		17
CGC 9.8 avg			32
51-56	2		
57	3		
58-74	2		
75	4		13
CGC 9.8 avg			36
76-79	2		
80	8		
81-84	2		
85	3		
85/Variant	4		
86-87	2		
87/Deluxe	4		
88	2		
88/Deluxe	4		
89	2		
89/Deluxe	4		
90	2		
90/Deluxe	4		
91-98	2		
99	4		
100	5		22
100/Variant	8		
101-124	2		
125	4		
125/Variants	10		
126-130	2		
131	5		10
131/A	3		24
132-133	2		
133/Variant	4		
134-144	2		
145	4		14
145/Gold foil	25		35
145/DF	50		14
145/Silver foil	30		14
145/Nabisco	400		107
146	5		24
147-149	2		
150	3		
150/DF	14		19
151-165	2		
166	3		10
167-189	2		
Ann 1995	4		
Ann '96-'97	3		
Ann '99-'00	4		
Ann 2001	3		
Special 1	4		
Wolverine			
MARVEL, 2003			
1	7		15
CGC 9.8 avg			20
2	5		
CGC 9.8 avg			21
3	4		
4	3		12
5-9	3		
10	2		
11-15	3		
16	2		
17	3		
18-20	2		
CGC 9.8 avg			27
20/Variant	90		95
CGC 9.8 avg			257
➥Retailer incentive			
20/Texas	20		29
CGC 9.8 avg			53
➥Texas con premium			
21-26	2		
26/Silvestri	15		
27	2		
27/Quesada	25		
28-29	2		
30-35	3		
Wolverine: The End			
MARVEL, 2004			
1	7		21
CGC 9.8 avg			25
1/Texas	15		56
CGC 9.8 avg			113
2	6		
CGC 9.8 avg			24
3	5		
CGC 9.8 avg			20
4	4		
CGC 9.8 avg			19
5-6	3		
Wolverine: The Origin			
MARVEL, 2001			
1	25 ▽		28
CGC 9.8 avg			68
1/DF	50		54
CGC 9.8 avg			93
2	12 △		17
CGC 9.8 avg			27



△ #38

ROM

Outlasting the toy

The comics series long outlived the toy, which can still be found in some second-hand and antique stores these days. Rom's Earthly mission featured appearances by other Marvel characters, including Galactus, The X-Men, Shang-Chi, and Alpha Flight.

Image © 1983 Parker Bros. (Marvel)

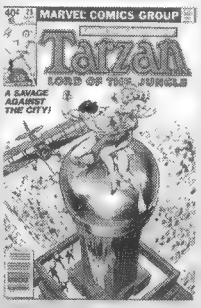
Goes to 60¢; Galactus appears

Sub-Mariner appears

	26	27	28	29	30	31	32	33	34	35
	JAN 82	FEB 82	MAR 82	APR 82	MAY 82	JUN 82	JUL 82	AUG 82	SEP 82	OCT 82
NM Price	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1

THE BOTTOM LINE

Tarzan #28 ★★



© Edgar Rice Burroughs, Inc.

Marvel
Sep 1979 • 18 pp.
Writer: Bill Mantlo
Pencils: Sal Buscema
Inks: Ricardo Villamonte
Cover: John Buscema

"Flight of Terror!"

With Jane in his arms and surrounded by his enemies, Tarzan defiantly leaps off the top of the Empire State Building.

Respectful of Tarzan's courage in the face of certain death at the hands of the albino gorilla, the gangster Blackjack takes the knife that belonged to Tarzan's father away from Roger Tory and throws it to the ape-man. After that, the death-duel is over pretty quickly. In a homage to King Kong, when Tarzan and Jane escape their enemies by jumping off the Empire State Building, it's onto the rope ladder of a biplane piloted by their son, Korak.

We BUY copies
Then 40¢ NOW $2

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
2/DF	24	
CGC 9.8 avg		53
3	8	17
CGC 9.8 avg		21
3/DF	20	
4	5 ▲	14
CGC 9.8 avg		28
4/DF	20	
5	4	13
CGC 9.8 avg		22
5/DF	20	
6	5	15
CGC 9.8 avg		22
6/DF	20	

Wonder Woman
DC, 1942

1	17000	
2	3100	
3	1900	
4	1200	4375
5	1050	
6-9	900	
10	900	3438
11-20	650	
21	450	1713
22-23	450	
24	600	
25	450	
26-30	425	
31-40	415	
41-44	400	
45	500	
46-50	400	
51-60	310	
61-70	240	
71-79	190	
80-90	155	
91-100	120	
101-104	90	
105	600	
➥1st Wonder Girl		
106-110	80	
111-129	70	
130	70	176
131	56	
132	56	280
133	56	531
134	56	
135	56	201
136	56	336
137	56	361
138	56	201
139-141	56	
142	56	395
143	56	438
144-145	56	
146	56	357
147	56	283
148	56	
149	56	366
150-151	50	
152	50	279
153-154	50	
155	50	334
156-159	50	
160-161	30	
162	40	212
163-170	30	
171-173	25	
174	25	81
175	25	135
176	25	180
177	25	255
178	25	
179	25	349
180	25	
181-183	33	
184	33	105
185	33	143
186	33	71
187	33	158
188-189	33	
190	33	116
191	40	213
192-195	40	
196	40	104
197	40	93
198	40	
199	40 △	172
200	40	202
201	14	
202	14	145
203-205	14	
206	14	48
207	14	100
208	14	54
209	14	
210	14	45
211	25	133
➥100-page issue		
212-213	11	
214	30	223
➥100-page issue		
215	11	39
216	11	
217	11	57
218	11	43
219	7	21
220	7	
221	7	35
222	7	35
223	7	
224	7	35
225-226	7	
227	7	31
228	7	23
229	7	27
230	7	
231	7	31
232	7	36
233-236	7	
237-239	6	
240	6	13
241	6	32
242	6 △	37
243-249	6	
250	6	26
251	6	
252	6	27
253-260	6	
261	5	15
262-267	5	
268	5	19
269-279	4	
280	3	
281-283	5	
284-299	3	
300	6	23
301-329	3	

Wonder Woman
DC, 1987

0	6	
1	4	
2-10/A	3	
11-17	2	
18	2	6
19-84	2	
85	10	
➥1st Deodato art		
86	4	
87-93	3	
94-99	2	
100	3	
100/Variant	4	
101-119	2	
120	3	
121-199	2	
200	4	
CGC 9.8 avg		21
201-213	2	
214	25	
➥Inf. Crisis tie		
215	10	
216	7	
217	6	
218	5	
219	15	
➥Max Lord dies		
219/2nd	3	
➥2nd print		
220	12	
221-223	3	
1000000	3	
Ann 1-2	2	
Ann 3	3	
Ann 4	4	
Ann 5	3	
Ann 6	4	
Ann 7-8	3	
Special 1	2	

Woody Woodpecker
DELL, 1952

16-20	14	
21-50	12	
51-72	9	
73	25	36
74-75	25	
76-90	15	
91	15	30
92-100	15	
101-120	10	
121-130	6	
131-170	3	
171-187	2	
188-189	10	
190-191	25	
193-201	15	

World's Best Comics
DC, 1941

1	18000	

World's Finest Comics
DC, 1941

2	4000	
3	2900	
4-5	1975	
6-7	1450	
8	1275	
9	1300	
10	1050	
11-12	895	
13	895	3525
14-16	895	
17	875	
18-20	805	
21-27	610	
28	610	2803
29-30	610	
31-40	530	
41-60	430	
61-64	320	
65	540	
66-70	370	
71	900	
➥1st Sup/Bat team		
72-73	550	
74-80	375	
81-90	235	
91-93	175	
94	525	
➥Sup/Bat team origin		
95-99	175	
100	260	
101-110	105	
111-120	85	
121	85	497
122-137	75	
138	75	383
139-142	75	
143	52	267
144	52	
145	52	201
146-148	52	
149	52	221
150	52	
151-152	50	
153	45	224
154-155	45	
156	55	
➥Bizarro, Joker app		
157-160	45	
161	45	238
162	38	171
163-165	38	
166	38	158
167-168	38	
169	38	197
170	38	190
171	38	
172	38	224
173	38	296
174	38	215
175-177	38	
178	30	161
179	30	225
180	30	140
181	25	103
182	25	90
183-190	25	
191-193	20	
194	20	80
195-197	20	
198	80	347
➥Sup/Flash race		
199	80	377
➥Sup/Flash race		
200-202	16	
203	16	86
204	16	106
205	16	
206	16	83
207	16	61
208	16	
209	16	71
210	16 ▽	58
211	16	
212	16	52
213-214	14	
215	14	49
216	14	
217	14	33
218	14	
219	14	54
220	14	66
221	14 △	24
222-224	14	
225	14	66
226	14	72
227	14	
228	14	79
229-242	6	
243	6	22
244-245	6	
246	6	26
247-270	6	
271	4	15
272-299	4	
300	4	17
301-323	3	

Worlds of Fear
FAWCETT, 1952

2	325	
3	250	
4-9	200	
10	475	

Worlds Unknown
MARVEL, 1973

1	17	57
2	10 △	33
3	7	

Whiz-Worlds $

Other Flashbacks

On this date...

FEB. 1936 — **DC Comics** became the first publisher of comic books with ***New Funnies*** #1.
That same month, ***Popular Comics*** #1 introduced **Dick Tracy**, **Little Orphan Annie**, and **Terry & The Pirates** to comic books.

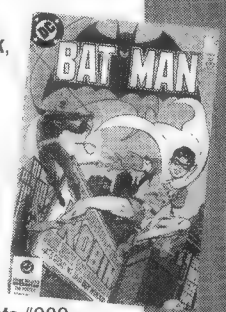
FEB. 1940 — ***Whiz Comics*** #2 included the first appearance of Fawcett's **Captain Marvel**.
Little Lulu first appeared in comic books in ***King Comics*** #46.

FEB. 1959 — This month's new **Batman** character? **Mr. Freeze**, who got his debut (as Mr. Zero) in the pages of ***Batman*** #121.

FEB. 1962 — This month was all about the **Superman** universe. ***Adventure Comics*** #293 included debuts of the **Legion of Super Pets**, **Comet the Superhorse**, and even **Bizarro Lex Luthor**.

FEB. 1963 — Among the many debuts this month came **Impossible Man** in ***Fantastic Four*** #11 and **Magnus, Robot Fighter** in ***Magnus, Robot Fighter*** #1.

FEB. 1984 — Before he was the **Red Mask**, he was **Jason Todd**, aka **Robin**, second sidekick of **Batman** to wear that mask. Todd first appeared as The Boy Wonder in ***Batman*** #368.



FEB. 1991 — What would the **New Mutants** (and later **X-Force**) be without **Gideon**, who had his debut in ***New Mutants*** #98?

— from deep within the innermost reaches of the Comics Buyer's Guide archives

Shang-Chi appears — Dr. Strange appears — Fights Soviet Super-Soldiers — $1 issue; Skrulls appear

	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
	NOV 82	DEC 82	JAN 83	FEB 83	MAR 83	APR 83	MAY 83	JUN 83	JUL 83	AUG 83	SEP 83	OCT 83	NOV 83	DEC 83	JAN 84
NM Price	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1

PRICE GUIDE KEY:
OTHER GRADES **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above
Fine (F) is **1/3** (33%) of NM **Very Good (VG)** is **1/5** (20%) of NM **Very Fine (VF)** is **2/3** (67%) of NM **Good (G)** is **1/8** (12.5%) of NM

Zephyr & Reginald

This 27-page story is called "The Untimely Demise of Cold Shoulder." Zephyr and Reginald work for him building cold-related gadgets, while he tries to take over the world. When Nina, one of the other minions, quits and gets a job as a superhero, Zephyr becomes worried. Ultimately, the minions are only out for themselves.

DANDELION STUDIOS
WRITERS:
RICK SILVA, GYNN STELLA
ARTIST:
GYNN STELLA
B/W • 28 Pgs.
$3.50

Z&R is amusing. The comedy unravels the story a little. You have to wonder why Cold Shoulder bothers to hire two guys who show him nothing but contempt. Why doesn't he just kill them? Z&R are not incompetent but they play at it to achieve their goals.

The art is improved since the preview published a year ago, and artist Gynn Stella is improving. It's comparable to *Knights of the Dinner Table* in terms of line work, but it has plenty of backgrounds and moving character designs: not bad for a first attempt at self-publishing. The team should broaden the concepts to other villains outside the world of super-heroes.

★★★ — **Tony DiGerolamo**

www.dandelionstudios.com

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

Worlds Unknown
CONTINUED
4 . . . . . 5 23
5-8 5

Wulf the Barbarian
ATLAS-SEABOARD, 1975
1 . . . . . 12 41
2 . . . . . 9 29
3-4 8

Xenozoic Tales
KITCHEN SINK, 1987
1 8
2-5 6
6-10 5
11-14 4

X-Factor
MARVEL, 1986
-1 2
1 . . . . . 3 15
2-4 2
5 3
6 . . . . . 5 20
7 3
8-22 2
23 . . . . . 5 14
24 . . . . . 8 ▽ 21
25-49 2
50-53 3
54-59 2
60-69 3
70-91 2
92 . . . . . 4 6
CGC 9.8 avg 17
93-105 2
106/Variant . . 3
107-124 . . . 2
125 3
126-129 . . . 2
130 3
131-149 . . . 2
Ann 1-Ann 6 3
Ann 7 2
Ann 8-Ann 9 3

X-Files
TOPPS, 1995
-2 10
-1 10
0/A-0/C 4
½ 10 15
1 . . . . . 8 24
2 5
3-4 4
5-33 3
33/Variant . . . 5
34-41/Variant 3
Ann 1-2. . . . 4
Ashcan 1. . . 4
Special 1-5 . 5

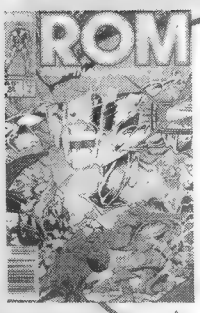
X-Force
MARVEL, 1991
-1 2
1/A 2 11
1/B-1/E 2
2 3
3 2
4 . . . . . 2 9
5-24 2
25 3
CGC 9.8 avg 17
26-30 2
31-33 1
34-38 2
38/Variant . . . 3
39-49/Deluxe 2
50 3
50/A 4
51-98 2
99 3
100-115 . . . 2
116 . . . . . 2 4
117 . . . . . 2 7
118-129 . . . 2
Ann 1-3. . . . 3
Ann 1995 . . 4
Ann '96-'97. 3
Ann '98-'99. 4

XIII
ALIAS, 2005
1 1
2 3

X-Man
MARVEL, 1995
-1 2
1-4 3
5-14 2
15 3
16-24 2
25 3
26-74 2
75 3
Ann '96-'98 . 4

X-Men
MARVEL, 1963
1 7000
➥1st X-Men
2 . . . . . 1900 6400
3 . . . . . 1030 4251
4 . . . . . 900 3707
5 . . . . . 550 2192
6 . . . . . 500 2021
7 . . . . . 475 1967
8 . . . . . 360 1449
9 . . . . . 360 1301
10 360
11 300
12 . . . . . 500 2008
➥1st Juggernaut
13 . . . . . 275 1470
14 . . . . . 250 1041
15 . . . . . 190 902
16 . . . . . 190 637
17 . . . . . 100 1004
18 100
19 . . . . . 100 520
20 . . . . . 100 419
21 . . . . . 90 337
22 . . . . . 90 408
23 . . . . . 90 378
24 . . . . . 90 △ 344
25 . . . . . 90 334
26 . . . . . 90 348
27 . . . . . 90 ▽ 349
28 . . . . . 155 710
➥1st Banshee
29 . . . . . 90 330
30 . . . . . 90 316
31 . . . . . 90 372
32 . . . . . 90 ▽ 280
33 . . . . . 90 452
34 . . . . . 90 423
35 . . . . . 150 1030
➥Spider-Man app.
36 . . . . . 65 263
37 . . . . . 65 245
38 . . . . . 80 ▽ 285
39 . . . . . 90 437
40 . . . . . 90 ▲ 248
41 . . . . . 65 314
42 . . . . . 65 258
43 . . . . . 65 △ 306
44 . . . . . 65 ▽ 301
45 . . . . . 65 ▲ 209
46 . . . . . 65 390
47 . . . . . 65 222
48 . . . . . 65 255
49 . . . . . 75 347
50 . . . . . 75 ▽ 316
51 . . . . . 75 ▽ 241
52 . . . . . 65 267
53 . . . . . 72 ▽ 301
54 . . . . . 72 △ 267
55 . . . . . 72 233
56 . . . . . 72 ▽ 285
57 . . . . . 72 306
58 . . . . . 100 451
➥1st Havok
59 70
60 . . . . . 70 274
61 . . . . . 70 ▽ 288
62 . . . . . 70 324
63 . . . . . 70 314
64 . . . . . 70 290
65 . . . . . 70 262
66 . . . . . 80 334
➥Last new issue
67 . . . . . 35 152
68 35
69 . . . . . 35 132
70 . . . . . 35 144
71 . . . . . 35 144
72 . . . . . 35 144
73 . . . . . 35 313
74 . . . . . 35 124
75-76 35
77 . . . . . 35 127
78 . . . . . 35 153
79 35
80 . . . . . 35 126
81 . . . . . 40 161
82 . . . . . 40 141
83 . . . . . 40 203
84 . . . . . 40 ▽ 207
85 . . . . . 40 163
86 . . . . . 35 ▽ 100
87 . . . . . 35 143
88 . . . . . 35 130
89 . . . . . 35 ▽ 121
90 . . . . . 35 167
91 . . . . . 35 199
92 . . . . . 35 145
93 . . . . . 35 118
94 . . . . . 500 ▽ 1946
➥2nd New X-Men
95 . . . . . 85 △ 338
➥Thunderbird dies
96 . . . . . 55 △ 228
97 . . . . . 48 ▽ 195
98 . . . . . 48 ▽ 184
98/30¢ . . . 125
99 . . . . . 48 ▲ 190
99/30¢ . . . 125
100 . . . . . 60 ▽ 213
➥Phoenix orig. starts
100/30¢ . . 135 1538
101 . . . . . 55 ▽ 322
➥Phoenix origin
102 . . . . . 28 ▽ 130
103 . . . . . 28 △ 127
104 . . . . . 28 ▽ 107
105 . . . . . 28 △ 96
105/35¢ . . . 60
106 . . . . . 28 ▽ 86
106/35¢ . . . 60
107 . . . . . 28 ▽ 118
107/35¢ . . . 60
108 . . . . . 35 ▲ 130
➥1st Byrne X-Men
109 . . . . . 30 △ 107
➥1st Weapon alpha
110 . . . . . 20 ▽ 76
111 . . . . . 20 ▽ 69
CGC 9.8 avg 379
112 . . . . . 20 △ 74
113 . . . . . 20 ▲ 76
114 . . . . . 20 △ 91
115 . . . . . 20 ▽ 80
116 . . . . . 16 ▽ 68
117 . . . . . 16 ▽ 57
118 . . . . . 16 ▽ 49
119 . . . . . 16 ▲ 47
CGC 9.8 avg 238
120 . . . . . 28 ▲ 120
➥1st Alpha Flight
121 . . . . . 28 ▽ 87
122 . . . . . 12 ▲ 56
123 . . . . . 12 ▽ 48
124 . . . . . 12 ▲ 45
125 . . . . . 12 ▽ 52
CGC 9.8 avg 293
126 . . . . . 12 △ 46
127 . . . . . 12 ▽ 39
CGC 9.8 avg 247
128 . . . . . 12 ▽ 47
129 . . . . . 20 ▲ 66
➥1st Kitty, E. Frost
130 . . . . . 12 ▽ 48
131 . . . . . 12 △ 55
132 . . . . . 12 △ 43
133 . . . . . 12 ▽ 53
CGC 9.8 avg 286
134 . . . . . 12 △ 47
135 . . . . . 12 △ 45
CGC 9.8 avg 227
136 . . . . . 11 ▽ 39
137 . . . . . 14 △ 49
CGC 9.8 avg 236
➥Phoenix dies
138 . . . . . 8 ▽ 32
CGC 9.8 avg 176
139 . . . . . 11 ▲ 41
140 . . . . . 11 ▽ 33
CGC 9.8 avg 242
141 . . . . . 11 ▽ 49
CGC 9.8 avg 336
➥Future Past

X-Men
MARVEL, 1991
-1 3
-1/A 4
1/Beast. 5 15
CGC 9.8 avg 18
1/Colossus . . 3
1/Cyclops . . . 4
1/Magneto. . . 3
1/Collector's . 5
CGC 9.8 avg 22
2. 4
CGC 9.8 avg 20
3-20 3
21-24 2
25 . . . . . 5 15
25/Gold . . . 25 20
25/Ltd. 30 51
26-29 2
30 3
31-49 2
50 3
50/Variant . . . 4 27
51-54 2
54/Silver. . . 25
55-61 2
62 . . . . . 2 10
62/A 3 13
63-79 2
80 3
80/Holofoil . 10 13
80/DF. 7
81-98 2
99-100/G . . 3
101-104 . . . 2
105 3
106-113 . . . 2
114 . . . . . 5 22
115 2
116 . . . . . 2 16
117-144 . . . 2
145-147 . . . 3
148 2
149 3
150 4



△ #65

ROM™

Other Rom appearances

While Rom himself couldn't make other appearances after the series (and Parker Brothers license) ended, The Dire Wraiths made their way to *Uncanny X-Men* in a story by Chris Claremont, and the Spaceknights themselves returned nearly two decades later.

image © 1982 Parker Bros. (Marvel)

Painted cover

Alpha Flight appears

Ant-Man, Rick Jones appear

	51	52	53	54	55	56	57	58	59	60
	FEB 84	MAR 84	APR 84	MAY 84	JUN 84	JUL 84	AUG 84	SEP 84	OCT 84	NOV 84
NM Price	$1	$1	$1	$3	$1	$3	$1	$1	$1	$1

THE BOTTOM LINE

RETROVIEW
Tarzan #29 ★★

Marvel
Oct 1979 • 16 pp.
Writer: Bill Mantlo
Pencils: Sal Buscema
Inks: P. Craig Russell
Cover: John Buscema

"Adrift!"

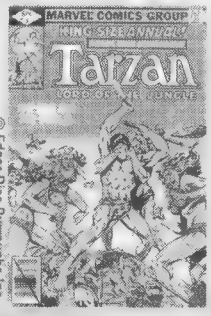
Dying of thirst beneath a blazing sun, Tarzan and Jane are shipwrecked castaways at sea.

Tarzan and Jane thought their troubles were over, when the gangster Blackjack helped smuggle them and their liberated jungle animals onto the sailing ship. But there is political intrigue aboard, as Tarzan stops the blackmail, but not the murder, of Count Vorga. The murderer then accidentally blows up himself and the ship's boilers. After several days adrift, the castaways discover themselves washed up on the familiar African coastline. Another era of Tarzan concludes where it all began.

© Edgar Rice Burroughs Inc.

Then 40¢ NOW $2

Tarzan Annual #3 ★★



© Edgar Rice Burroughs Inc.

Marvel
1979 • 35 pp.
Writer: Bill Mantlo
Pencils: Sal Buscema
Inks: Ricardo Villamonte, Joe Sinnott
Cover: Rich Buckler

Untitled story

Anthropologist Evelyn Hague is kidnapped on an African expedition.

A killer midget fails to keep Evelyn's sister from talking to Tarzan, who quickly figures out the mystery when he sees the tiny skeleton Dr. Hague has shipped to England. He knows where to search: inside the thorn-bush barrier that hides two cities filled with 18-inch-tall men. But there is also a tribe of healthy-sized warrior women to be dealt with, and they cause almost as much trouble as the guys who kidnapped the doctor. All in all, it's a fun revisit to a classic setting from Edgar Rice Burroughs' novel *Tarzan and the Ant Men.*

Very Good 4.0 9.8 Then 60¢ NOW $2

	UNSLABBED Near Mint	CGC 9.4 NM	SLABBED
151	3		7
152	2		
153-157	3		
158	2		
159	3		
160-164	2		
165	3		
166-169	2		
170-175	3		
Ann 1-3	3		
Ann 1995	4		
Ann '96-'98	3		
Ann 1999	4		
Ann 2001	4		9
Ashcan 1	1		

X-Men: Age of Apocalypse
MARVEL, 2005

0	4		

X-Men: Age of Apocalypse
MARVEL, 2005

1	4		
2-6	3		

X-Men/ Fantastic Four
MARVEL, 2005

1-5	4		

X-Men Omega
MARVEL, 1995

1	6		24
	CGC 9.8 avg		23
1/Gold	25		

X-Men: Phoenix
MARVEL, 1999

1	4		
	CGC 9.8 avg		33
2-3	3		

X-Men: Phoenix — Endsong
MARVEL, 2005

1	8		
	CGC 9.8 avg		10
➥Green costume			
1/Variant-2	6		
2/Variant	5		
➥Green costume			
3	4		
4-5	5		

	UNSLABBED Near Mint	CGC 9.4 NM	SLABBED
X-Men: Ronin			
MARVEL, 2003			
1	4		
	CGC 9.8 avg		23
2-5	3		

X-Men Special Edition
MARVEL, 1983

1	5		17

X-Men: The End — Dreamers and Demons
MARVEL, 2004

1	4		
	CGC 9.8 avg		22
2-6	3		

X-Men: The End — Heroes & Martyrs
MARVEL, 2005

1-6	3		

X-Men Unlimited
MARVEL, 1993

1	3		6
	CGC 9.8 avg		20
2-31	3		
32-43	4		
44-50	3		

X-Men Unlimited
MARVEL, 2004

1-11	3		

X-O Manowar
VALIANT, 1992

0	2		
	CGC 9.8 avg		20
0/Gold	35		
	CGC 9.8 avg		95
½	8		
½/Gold	55		
1	7		16
	CGC 9.8 avg		82
2	6		11
	CGC 9.8 avg		37
3	6		9
4	6		15
5	5		

	UNSLABBED Near Mint	CGC 9.4 NM	SLABBED
6	4		9
7-8	3		
9	2		
10-15	1		
15/Pink	8		
16-27	1		
28	2		
29-35	1		
36	2		
37-41	1		
42-54	2		
55-62	3		
63-65	4		
66	5		
67	7		
68	12		13
Yb 1	4		

X-Statix
MARVEL, 2002

1	3		8
2-7	2		
8-26	3		

X-Treme X-Men
MARVEL, 2001

1	3		15
2-35	3		
36-39	4		
40-46	3		
Ann 2001	5		
Book 8	20		

X-23
MARVEL, 2005

1	7		15
	CGC 9.8 avg		40
1/Variant	3		
	CGC 9.8 avg		34
2	4		
	CGC 9.8 avg		26
2/Variant	6		5
3	5		
	CGC 9.8 avg		23
4	4		
5	3		

Young Allies Comics
TIMELY, 1941

1	11500		
2	3000		
3	2100		
4	3000		
5	1300		
6-8	875		

Avengers, X-Men, Defenders appear; Goes to 65¢

	UNSLABBED Near Mint	CGC 9.4 NM	SLABBED
9	900		
10	875		
11-14	720		
15-16	615		
17	615		2339
18-20	615		

Young All-Stars
DC, 1987

1-3	3		
4-31	2		
Ann 1	3		

Young Avengers
MARVEL, 2005

1	10		
	CGC 9.8 avg		24
1/DirCut	6		
1/Conv	15		
2	7		
3	4		
4-8	3		

Young Justice
DC, 1998

1	4		
2-49	3		
50	4		
51-55	3		
1000000	4		
GS 1	5		

Young Love
DC, 1963

39	30		
40-50	24		

	UNSLABBED Near Mint	CGC 9.4 NM	SLABBED
51-70	20		
71-90	14		
91	10		52
92-100	10		
101-106	7		
107	25		105
108-114	20		
115-126	12		

Young Men
MARVEL, 1950

4	120		
5-10	70		
11-23	52		
24	1600		
➥Cap, Namor origin			
25	775		
26-28	750		

Young Romance
DC, 1963

125	42		
126-140	18		
141-150	15		
151-159	12		
160-170	10		
171-177	9		
178	9		96
179-197	9		
198	20		
199	20		107
200-201	20		
202-208	8		

Y: The Last Man
DC, 2002

1	30		32

	UNSLABBED Near Mint	CGC 9.4 NM	SLABBED
2	7		24
3	5		
4	4		7
5	4		
6-38	3		

Zero Hour: Crisis in Time
DC, 1994

4-2	2		
1	3		
0	2		
Ashcan 1	1		

Zip Comics
M.L.J., 1940

1	3500		
2	1600		
3	1250		
4	900		
5	900		2133
6	750	▽	1853
7-8	750		
9	800		
10	750		
11-17	600		
18	625		
19	600		
20	900		
21-26	540		
27	800		
28-30	540		
31-40	375		
41-47	280		

	UNSLABBED Near Mint	CGC 9.4 NM	SLABBED
Zoo Funnies			
CHILDREN COMICS, 1945			
1	120		
2	70		120
3	70		
4-6	60		
7-9	52		
10-12	40		
13-15	38		

Zorro
DELL, 1959

8-9	70		
10-12	68		
13-15	65		

Zorro
GOLD KEY, 1966

1	70		148
2-3	38		
4	38		88
5-6	34		
7	34		80
8-9	28		

Zorro
MARVEL, 1990

1	3		
2-12	2		

Zorro (NBM)
NBM, 2005

1-4	3		

ZZZ
ALAN BUNCE, 2000

1	3		

Worlds-ZZZ

Tony's Back Page

When Ditko left Marvel

1965. It was a damp and somewhat chilly spring day. I'd ridden my bike four miles west of my Cleveland home, because, besides being where my best comics-reading buddies lived, there was a small store that sometimes got new Marvels on Saturday instead of Tuesday. I was 13 and as fanatic a face-fronter as you could find.

The Marvel Bullpen page had the devastating news: Steve Ditko had left the company and would no longer be drawing Spider-Man or Doctor Strange. The Marvel universe would never be the same. Oh, sure, other artists had drawn the characters in the odd guest appearance, but it was hard to picture anyone other than Ditko handling them month after month.

My friend Mike took the news badly. In a moment of overwhelming sorrow, he took his Aurora Spider-Man model from a shelf, carried it to his back yard, tied large firecrackers to it, and loudly sent it to Valhalla. Thinking of Mike's behavior in later years, though, I suspect his sorrow was balanced more than equally by his desire to blow things up.

Both Marvel and I moved on. John Romita proved to be an incredibly popular successor on *Amazing Spider-Man* and, though he wasn't Ditko, he soon became a favorite of mine. It took me a bit to get used to Bill Everett and then Marie Severin on *Doctor Strange*, but, looking at their work today, it was pretty darn spiffy in its own not-Ditko way.

Years later, I took the news of Jack Kirby leaving Marvel a whole lot better. I'd met Kirby and knew him just barely well enough to phone him. While I would miss seeing him on some of my favorites, I told him, I was looking forward to his DC books. Because Jack was as kind as he was talented, he thanked me.

I never asked Mike how he took Jack's departure, but I do remember checking the paper for news of any mysterious explosions.

— Tony Isabella

Ego, the Living Planet appears — Unseen dies — *Secret Wars II* tie-in — Seeker dies — Trapper, Scanner die

	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
	DEC 84	JAN 85	FEB 85	MAR 85	APR 85	MAY 85	JUN 85	JUL 85	AUG 85	SEP 85	OCT 85	NOV 85	DEC 85	JAN 86	FEB 86
NM Price	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1	$2

PRICE GUIDE KEY: CGC INDICATORS
▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
◮ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

ENTERTAINMENT CARDS MARKET REPORT

Xena and Hercules battle for Olympus

"Before man, before moons, before history / In a world made of magic and mystery / Gods and Titans, lightning and bone / Fought to possess the Chronos Stone / For he who held the stone held the world ..."

So begins the *Battle for Mount Olympus* as Hercules leads a mission to rescue Alcmene from Zeus. Hera, in a jealous rage, steals the Chronos Stone, and unleashes the four Titans on the earth. Hercules, Xena, Gabrielle, and Iolaus battle the Titans and save Mount Olympus, thereby banishing the four defeated warriors.

Rittenhouse has done a marvelous job on this set based on the 1998 Universal production. The film images are crisp and clear, and the card quality is outstanding. No danger of acid content here. To enhance the cards, a hand-style border and rough border pattern give the impression of hand framing.

In terms of content, this set consists of a 72-card set based on the film, nine musical Xena and 14 casting call cards, six mythical beasts/Artifex montage cards, 18 animated extras, 150 numbered auto-

graph cards (for the United Kingdom), and autograph cards (two per box) from the stars of the production. The most rare signed cards are Lucy Lawless, Kevin Sorbo, Renee O'Connor, Allison Wall, and Hudson Leick as Callisto. Artist John Czop contributes his talent to the set on the Mythical Beasts, Artiflex Montages, and the Animated Extras.

As I opened packs carefully, the first and fifth yielded Tim Amundson and Victoria Pratt autographed cards, and the second pack, a Czop-animated extra Morrigan. The full Artifex montage (heroes and villains) is really cool, with Herc and Xena taking center stage, top.

They took the high road with this set. It would have been easy to just issue a basic set of the film, but with the extra series, they expanded on the mythology. Would you include a Musical Xena? It is out of the ordinary, yet fits well with the expanded Herc/Xena. The animated extras, with their foil background, jump right out at you, like the Artifex montage. Framed, they would look awesome.

If you really want to store these cards — assuming you have opened all your packs — Rittenhouse has provided a Xena binder that comes complete with a Salmoneus card signed by Robert Trebor.

Rittenhouse, like the Heroic foursome, kick card-collecting butt with this classy card set.

— Tim Lasiuta

Batman Begins
Topps 2005

Set (90)	15.00
Embossed Foil Set (5)	20.00
Hologram Set (5)	35.00
Batman Cape Costume Card	20.00
Batmobile Tire Card	35.00
Batman Chest Piece	110.00

Buffy the Vampire Slayer: The Ultimate Collection
Inkworks 2004

Set (612, sold as a set)	280.00

Charlie and the Chocolate Factory
Artbox Entertainment 2005

Set (90)	15.00
Rare Foil Set (9)	30.00
Box Topper Set (4)	20.00
Tablecloth Prop Card	25.00
Chocolate Bar Prop	35.00
Contest Announc. Poster Prop	30.00
Wonka Box of Choc. Prop	45.00
Red Ribbon Prop Card	50.00
Smilex Toothpaste Box Prop	50.00
Burlap Nut Bag, Apron Prop	65.00
Wonka Display Box Prop	75.00
Chilly Chocolate Cream Candy Wrapper Prop	75.00
Nutty Crunch Surprise Candy Wrapper Prop	75.00
Triple Dazzle Caramel Candy Wrapper Prop	75.00
Whipple-Scrumptious Fudgemallow Delight Wrapper Prop	125.00
Franziska Troegner Costume	30.00
Adam Godley Costume Card	30.00
Philip Wiegratz Costume Card	30.00
Workers in Candy Store Cost	35.00
Julia Winter Costume Card	45.00
Annasophia Robb Costume	45.00
Missy Pyle Costume Card	45.00
James Fox Costume Card	65.00
Other Costume Cards	25.00
Jordan Fry Autograph Card	25.00
Philip Wiegratz Autograph	25.00
Deep Roy Autograph Card	25.00
James Fox Autograph Card	40.00
Missy Pyle Autograph Card	50.00
Helena Bonham Carter Auto	85.00

Disney Holiday Treasures
Upper Deck 2004

Set (50)	20.00
Card	.20
Sketch card	100.00
Figurine	15.00

Disney Treasures Series 2
Upper Deck 2004

Set (100)	14.00
Card	.20
Donald Duck Filmography (45)	30.00
Pinnochio Set (10)	28.00
Reel Piece of History Card	20.00

King Kong
Topps 2005

Set (90)	15.00
Flocked Set (5)	20.00
Naomi Watts Gown Costume	15.00
Jack Black Suit Costume	20.00
Naomi Watts Dress Costume	20.00
Adrien Brody Jacket Cost.	25.00
Evan Parke Autograph	25.00
Colin Hanks Autograph	25.00
Richard Taylor Autograph	25.00
Kyle Chandler Autograph	25.00
Jamie Bell Autograph	40.00

Lost In Space, The Complete
Rittenhouse Archives 2005

Set (90)	15.00
Original 1966 Lost In Space Series 1 Reprint Set (55)	80.00
Original 1966 Lost In Space Series II Set (55)	80.00
Good, Bad, Ugly Set (9)	15.00
Faces of Dr. Smith (9)	45.00
Character Set (7)	50.00
Sketch Card	70.00
Mark Goddard Signed Card	75.00
Angela Cartwright Signed Card	75.00
Marta Kristen Signed Card	75.00
Bill Mumy Signed Card	75.00
June Lockhart Signed Card	75.00
Bob May-Dick Tufeld Signed	90.00
Goddard-Kristen Signed Card	125.00
Mumy-Cartwright Signed Card	125.00
Lockhart, Kristen, Cartwright Trio Signed Card	200.00
Other autograph cards	20.00

Smallville Season Four
Inkworks 2005

Set (90)	15.00
Lois and Clark Set (9)	40.00
Switchcraft Set (6)	35.00
Boxtopper Set (3)	15.00
Case Topper Card	45.00
Michael Rosenbaum Shirt card	20.00
Tom Welling Shirt card	25.00
Kristin Kreuk Skirt card	30.00
Erica Durance T-Shirt card	35.00
Other Pieceworks cards	20.00
Michael Rosenbaum Auto	125.00
Erica Durance Autograph	100.00
Margot Kidder Autograph	50.00
Sarah Carter Autograph	35.00
Peyton List Autograph	30.00
Other Autographs	20.00

Stargate Atlantis
Rittenhouse Archives 2005

Set (63)	12.00
The Quotable Set (20)	20.00
Ancient Technology (9)	40.00
Atlantis Crew Set (9)	90.00
Fallen Hero: Col. Sumner card	60.00
Melia McClure Pieceworks	25.00
Leonor Varela Pieceworks	25.00
Paul McGillion Pieceworks	20.00
David Hewlett Pieceworks	20.00
Rachel Luttrell Pieceworks	25.00
Torri Higginson Pieceworks	25.00
Other Pieceworks	20.00
Colm Meaney Autograph	80.00
Paul McGillion Autograph	175.00
Joe Flannigan Autograph	175.00
Erin Chambers Case Top Auto	50.00
Robert Davi Auto Case Incent	125.00
Other Autographs	20.00

Xena & Hercules: The Animated Adventures
Rittenhouse 2005

Set (72)	12.00
Musical set (9)	30.00
In Action set (9)	30.00
Casting Call set (14)	45.00
Animated Extra (18)	75.00
Mythical Beasts (6)	65.00
Callisto SketchaFex Case Topper Card	65.00
Lawless/O'Connor Autograph	150.00
Hudson Leick Autograph	100.00
Kevin Sorbo Autograph	100.00
Renee O'Connor Autograph	100.00
Lucy Lawless Autograph	100.00
Ted Raimi "Joxer" Autograph	90.00
Alison Wall Autograph	80.00
Bruce Campbell Autograph	35.00
Alexandra Tydings Autograph	30.00
Michael Hurst Autograph	30.00
Adrienne Wilkinson Autograph	25.00
Ted Raimi "Crius"Autograph	25.00
Meighan Desmond Autograph	25.00
Other Autographs	20.00

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*Thousands of fine people lost their lifetime hobbies in the 2004 hurricane season. Collectibles ranging from stamps and autographs of famous people, to wonderful model railroad layouts and glass figurines were sadly destroyed. Did insurance help many of these victims? In too many cases, the answer was, "**NO.**"*

I've been a collector all of my life—even before I became the owner of a firm that specializes in providing insurance for thousands of collectibles. I know what it's like to lose the treasures of a lifetime hobby. Here's a lesson I learned that I'd like to pass along to you: Homeowners insurance is rarely, if ever, adequate for collectibles. Take a minute now and call, write or e-mail us for brochures that can help your peace of mind.

Dan Walker

- **Sample collector rates:** $3,000 for $12, $10,000 for $40, $25,000 for $106, $50,000 for $216, $100,000 for $316, $200,000 for $476. Above $200,000, rate is $1.60 per $1,000.
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DC vs. Marvel

SURVIVAL OF THE FITTEST

by **CHUCK ROZANSKI**

This month's column is being written while I am feeling pretty darn weary, since I've just returned from a grueling five-day trip to Montreal. The purpose of my trip was to attend the DC Comics RRP meeting, a special event that DC provides every so often in order to foster direct interaction between the DC editorial and marketing staffs and leading comics retailers.

Approximately 80 comics retailers, representing 61 different organizations from around the world, attended this year's RRP. Each was selected to attend based, not only upon the gross sales and/or professionalism of their individual comics retailing operations, but also upon their ability to contribute articulate and cogent views and perspectives about how DC could improve its editorial output and/or its marketing of its comics and trade paperbacks.

As usual, this year's RRP was a resounding success. From even before the first meeting, small side groups formed to discuss certain specific important issues. By the time the main meetings began, the breadth of vision within the group about how to improve the comics industry had become apparent. DC revealed some specific editorial plans, including the launch early next year of *52*, a weekly series that sure looks as if it is going to add fuel to DC's gathering sales momentum. Based on what I saw at the RRP, I would not at all be surprised if DC were to become the #1 comics publisher, both in units and gross dollars, in 2006.

Based on what I saw at the RRP, I would not at all be surprised if DC were to become the #1 comics publisher.

While I am feeling positive about DC's successes, as a life-long Marvel fanboy, I feel a twinge of regret that Marvel is in imminent peril of slipping from the top of the comics marketplace. Given the radical difference in perspective between the two companies regarding how to treat comics retailers, however, I cannot but see the justice in DC's rise and Marvel's potential fall. The RRP meetings certainly highlight the differences between the two companies, as Marvel's bare-bones marketing approach contrasts poorly with DC's willingness to spend substantial sums to elicit feedback from leading comics retailers.

While I certainly have appreciated the Marvel marketing department's dilemmas in having to operate with practically no staffing during the past several years, I also am well aware from my experiences with my own company that, if you continually skimp on marketing dollars, that unwise frugality will eventually come back to bite you in the shorts. In Marvel's case, its entire marketing plan right now is to schedule periodic conference calls between the Marvel staff and and a rotating group of selected retailers. Due to the limitations of the conference-call methodology, however, only about a dozen retailers can participate in each call, with each one getting about three minutes to contribute ideas. Frankly, that program is such a worthless exercise that, after first responding enthusiastically during each session to which I was invited, I no longer have any interest in participating. Particularly when it was pointed out to me by one of my fellow retailers that, for the privilege of providing Marvel with feedback, we get to pay for the cost of the long distance phone call.

Even under all of those dreadful circumstances, given the opportunity, I would still try my best today to help Marvel. In the past, I have frequently (more than 50 times) over the past 25 years scheduled my trips to New York so that I would have an extra day set aside to visit the Marvel offices. That move costs me about $200 each time for another night at my hotel, but I always considered that to be a valuable investment in protecting the future of the comics industry. Through all the turmoil and changes of the management teams led by Jim Galton, Terry Stewart, Jerry Calabrese, Winston Fowlkes, Bill Jemas, and several others whose tenures were so short that I can't even remember their names, I have worked diligently to try to make the business folks at Marvel aware of the urgency for them to respond to the needs of the direct market. My badgering has been *so* strident, on occasion, that one of the aforementioned executives nearly punched me out after having a few too many drinks at a Marvel party, and another had me declared *persona non grata* at the Marvel offices for more than two years.

Throughout that quarter-century, I never

gave up on Marvel. Sadly, however, that is no longer true. The management team currently being led by Dan Buckley no longer seems to have an interest in outside input. The conference calls begin with a clearly articulated perspective, and it rapidly becomes apparent that our input is only accepted if it fits within the boundaries of what had been decided within the Marvel staff before the meeting began.

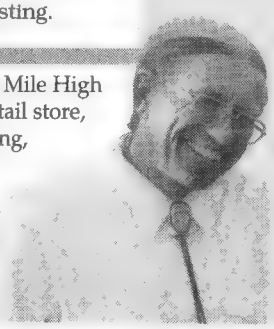
After several conference calls in which consensus on selected topics were reached by all the retailers involved, and then those decisions were subsequently ignored by Marvel staff, I gave up. I'll be heading for New York in just two days and haven't bothered to call Marvel to schedule meetings. What's the use? It seems clear to me that the current Marvel management team is convinced that they know everything there is to know about how to sell comics in the direct market, and they feel they need no contributions from me. So I will save myself a couple of hundred dollars and pass on providing feedback to Marvel on this trip.

Marvel's publishing unit has been running recently almost solely upon the momentum provided by the successful projects of a small number of highly paid creators, and the positive energy contributed by the successful marketing of its feature films. While those two factors have managed to keep the firm #1 in the marketplace, there has been a steady decline in the average line-item sales of Marvel comics. The big winners still sell well. However, once you get past the Top 10 titles, Marvel comics no longer sell anywhere near as well as they have in the past. Marvel has made up for this failure to capture the hearts and minds of its fans by flooding the market with an increasing number of mediocre titles, but even that ploy is starting to wear thin.

With the DC universe reinvigorated by the passion and energy of new Group Editor Dan Didio, Marvel's prospects for maintaining the #1 spot in comics publishing look increasingly grim. Marvel may, indeed, still manage to keep its #1 position in the comics marketplace during 2006. But after all the positive energy I saw at DC's RRP meetings, I can't help but believe Marvel's days at #1 are numbered.

We'll all have to see how 2006 plays out in the comics world. It should be interesting.

Marvel's prospects for maintaining the #1 spot in comics publishing look increasingly grim.



CHUCK ROZANSKI, owner of Mile High Comics, the world's largest online retail store, has been with *CBG* since the beginning, his first ad appearing in #8 in 1971. Be sure to write him at *chuck@milehighcomics.com*, and check out his website at *www.milehighcomics.com*!

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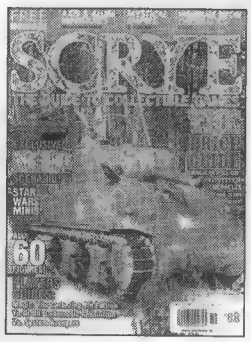

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A FINE LINE
Desert Peach: Bread & Swans Novel, $21.95

A.D. VISION
Cromartie High School Manga Vol. 5, $10.99
Orphen Manga Vol. 4, $9.99

AARDAPPEL COMICS
Mango & Spit #2, $3.00

ABSTRACT STUDIOS
Strangers In Paradise #79, $2.95

AC COMICS
Best of the West #55, $6.95
Femforce #134, $6.95
Men of Mystery Vol. 1: Heroes For The Ages, $24.95

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Lucha Pop One-Shot, $8.95

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ALIAS
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10th Muse Vol. 2 #10, $3.50
Armorquest: Genesis #4, $3.50
Legend of Isis #9, $3.50
Lullaby #4, $3.50
*Super Teen*Topia* #0, $0.99
Twinblades: Killing Words #1, (two covers $3.50)
Victoria's Secret Service #2, $3.50
Yenny #5, $3.50

ALTERNATIVE COMICS
Meathaus Vol. 8: Headgames, $14.95

AMERICANIME PRODUCTIONS
Airshell #3, $3.50

ANARCHY STUDIOS/HARRIS COMICS
Vampirella Revelations #3, (two covers $2.99; two spec. eds. $9.95)

ANGEL GATE PRESS
Atlas 123 For Superheroes HC, $5.99
Atlas ABC For Superheroes HC, $5.99
Atlas Superheroes Guide to Planets HC, $5.99

ANTARCTIC PRESS
Gold Digger #71, $2.99
Gold Digger Color Remix #1, $2.99
Gold Digger Vol. 7 Pkt Manga, $9.99
Heaven Sent Pkt Manga Vol. 2, $9.99
Ninja High School #135, $2.99
Oz: The Manga #8, $2.99
Twilight X: War #2, $2.99

ARCANA STUDIO
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ASPEN
Cannon Hawke #5, $2.99
Soulfire #8, $2.99
Soulfire: Dying of the Light #5, $2.99

ATLANTIS STUDIOS
Talismen #2, $2.95

ATOMIC BASEMENT ENTERTAINMENT
Gone South #3, $3.00

AVATAR
Escape of the Living Dead #4, (three covers $3.99; spec. ed. $9.99)
Lady Death: Lost Souls #1, (five covers $3.99; spec. ed. $9.99)
Warren Ellis' Black Gas #1, (four covers $3.99)

BABOON BOOKS
Action Figure: From The Journals of Richard Marzelak #1, $3.50

BANG! ENTERTAINMENT
Incubus Pkt Manga Vol. 1 GN, $14.95

BASEMENT COMICS / AMRYL ENTERTAINMENT
100 Femme Fatales, $19.95

Archie

Jughead and Dilton have an abominable adventure in *Jughead and His Friends Digest* #8, shipping Jan. 25.

JAN. 4
Archie & Friends #97, $2.25
Betty & Veronica Double Digest #139, $3.59

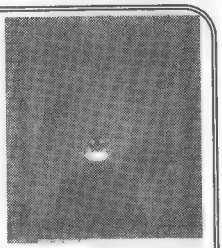
JAN. 11
Tales From Riverdale Digest #8, $2.39
Veronica #167, $2.25

JAN. 18
Archie #563, $2.25
Archie Double Digest #167, $3.59
Betty & Veronica Spectacular #73, $2.25

JAN. 25
Betty #153, $2.25
***Jughead and His Friends Digest* #8, $2.39**
Pals N' Gals Double Digest #100, $3.59
Sonic The Hedgehog #158, $2.25

DARK HORSE COMICS

B.P.R.D.: The Black Flame ends its run January 25 with #6, written by Mike Mignola and John Arcudi with art by Guy Davis.



JAN. 4
Aeon Flux #4, $2.99
Conan & The Demons of Khitai #4, $2.99

JAN. 11
Berserk Vol. 10 TP, $13.95
Billy The Kid's Old Timey Oddities TP, $13.95
Blade of the Immortal #109, $2.99
Michael Chabon Presents Adventures of the Escapist #9, $8.95
Seraphic Feather Vol. 6: Collision Course TP, $15.95
Shi: Ju-Nen TP, $12.95
Universal Monsters: Cavalcade of Horror TP, $19.95

JAN. 18
Conan #24, $2.99
Concrete Vol. 3: Fragile Creature TP, $12.95
Space Pinchy: Surrounded By Robots!, $3.99

JAN. 25
13th Son: Worse Thing Waiting #4, $2.99
***B.P.R.D.: The Black Flame* #6, $2.99**
Gungrave Anime Manga TP, $14.95
Kong: 8th Wonder World Movie Adaptation #2, $3.99
Penny Arcade Vol. 1: Attack of the Bacon Robots! TP, $12.95
Perhapanauts #3, $2.99
Revelations #6, $2.99
Serenity TP, $12.95
Star Wars Tales Vol. 6 TP, $19.95
Star Wars: Knights of the Old Republic #1, $2.99
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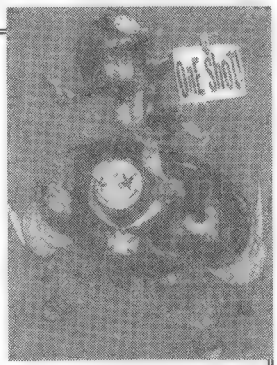

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CONVENTION PREVIEWS

by RAY SIDMAN

New York Comic-Con makes Big Apple debut

NEW YORK COMIC-CON

FEBRUARY 24-26, 2006 JACOB JAVITS CENTER • NEW YORK, NY

WHAT, WHERE, and WHEN
What: New York Comic-Con
Where: Jacob K. Javits Center, 655 W. 34th St., New York, NY 10001
When: Feb. 24-26, 2006
Hours: 4-8 p.m. Friday
11 a.m. to 7 p.m. Saturday
11 a.m. to 6 p.m. Sunday
Admission: Friday: $15; Saturday-Sunday: $25 per day; Weekend pass (all three days): $35; ages 11 and under free with paid adult.
For more information: (888) 605-6059; e-mail *bbutler@nycomiccon.com*; *www.nycomiccon.com*

On Feb. 24-26, the Big Apple will be the site of the inaugural "New York Comic-Con," a new annual comic-book convention. Organizers of this show said they expect it to set its own standard.

Show Director Greg Topalian spoke to ***CBG*** about the event, which has made headlines months before it takes place.

By mid-November, approximately 150 companies had signed up, and Topalian stated show space will sell out. Moreover, the comics companies that have signed up include DC, Marvel, Dark Horse, Diamond, ADV, Tokyopop, and Viz — and they're packing their big booths, otherwise known as "islands." "Don't think San Diego-sized," said Topalian, "but we're still talking about those cool, colorful graphic booths."

Add to this such comics celebrities as guests of honor artist Jim Lee, *Spawn* creator Todd McFarlane, novelist and *Identity Crisis* writer Brad Meltzer, and Marvel Editor in Chief Joe Quesada.

Beyond comics and related media — such as movies, games, and toys — Topalian said he intends to bring in more of a trade audience. Regarding the presence of retailers, indie stores, libraries, and toy stores at the show, he told ***CBG***, "It would do a lot to take this industry to the next level; it would create growth for the industry."

The idea led to organizers asking customers, who indicated support would be there.

To nurture this support, organizers have planned special events throughout the con. These include panels, media screenings, and autograph sessions, along with show-exclusive toys and variant comics. "It's going to be a real experience," said Topalian.

Topalian summarized: "We're going to have incredibly top-notch talent represented at the show in an environment where the fans can really meet them and ask questions, get autographs, do all the great things that they want to do at a con like this."

Breaking down the show space, the New York Comic-Con will have — among other sections of the floor — an artists' alley, small-press area, retailer and dealer section, and autograph area.

"We're going to have incredibly top-notch talent represented at the show in an environment where the fans can really meet them and ask questions, get autographs, do all the great things that they want to do at a con like this."

— Show Director Greg Topalian

Topalian said he didn't want to give a number regarding expected attendance, though he did add, "We certainly have found that the demand has seemed very high and that the fan interest has been really supportive. I've been in this industry for 10 years and I'm shocked at how far out we are from the show and how many tickets are actually being sold. I think it's going to be pretty darn busy."

In fact, organizers are already looking ahead to 2007, and size already matters. "Based on this year's demand for space, we certainly are going to try to see if we can get more space next year." Topalian said Reed Exhibitions — the company behind the show — is looking at optimal dates and other details for next year's show.

However, not to get too far ahead of themselves, Topalian stressed that Reed Exhibitions primary focus for now remained on this year's show and that he expected that work to continue right up until the show.

Beyond the obvious size and immediate fan base, why hold the show in New York? "We felt that there was a real need ... in the media capital of this country." He also cited "the rapidly expanding market" as a reason.

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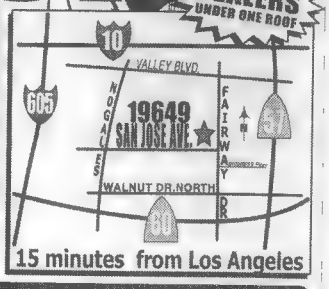

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Convention Calendar

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To have your event included, fax your listing to Mary McCarville at ***CBG* Con Calendar,** (715) 445-4087. The e-mail is *showscalendar@krause.com*.

California

Jan 18 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jan 21 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jan 25 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jan 28 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Feb 1 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Feb 4 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Feb 8 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Feb 10-12 CA, San Francisco. Wondercon, Moscone Ctr. North 747 Howard St. Comic-Con Int'l., PO Box 128458, San Diego, CA 92112. PH: 619-491-2475.

Feb 11 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

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Feb 22 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Feb 25 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Mar 1 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

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Mar 11 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Mar 12 CA, Sacramento. Comic Book, Toy & Anime Show, Scottish Rite Ctr. 6151 H St., SH: 10am-4pm, T: 100-6', F: $50., A: $5. Dan Houck, 6278 Gloria Dr., Sacramento, CA 95831. PH: 916-607-1849.

Mar 15 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Mar 17-19 CA, Los Angeles. Wizard World Los Angeles, Convention Ctr. John Rafacz, PH: 310-274-7800.

Mar 18 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

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Mar 29 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Apr 1 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Apr 5 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

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Apr 8-9 CA, San Francisco. Alternative Press Expo (APE), Concourse. Exhibition Square, 620 7th St. Comic-Con Int'l., PO Box 128458, San Diego, CA 92112. PH: 619-491-2475.

Apr 12 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

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Apr 19 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Connecticut

Jan 29 CT, Plainville. Comic Book, Toy & Collectible Show, VFW. 7 Northwest Dr. (off Rte. 10), SH: 10am-4pm, T: 40-8', F: $35. for 1, $65. for 2, A: .99. Cliff Gorneault, 489 Wolcott St. Unit 39, Bristol, CT 06010. PH: 860-302-0493.

Feb 26 CT, Plainville. Comic Book, Toy & Collectible Show, VFW. 7 Northwest Dr. (off Rte. 10), SH: 10am-4pm, T: 40-8', F: $35. for 1, $65. for 2, A: .99. Cliff Gorneault, 489 Wolcott St. Unit 39, Bristol, CT 06010. PH: 860-302-0493.

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Listing on the convention page is free!
Have you sent yours in?

Delaware

Jan 29 DE, Newark. Comic Book, Sports Cards, NASCAR & Coll. Show, Aetna Fire Hall. Rt. 273 W., SH: 10am-3pm, T: 50, A: $2., 12 & under free. Bob Harper, PH: 302-559-7962.

Florida

Jan 28-29 FL, Orlando. Florida Extravaganza, Central FL Fairgrounds. 4603 W. Colonial Dr., T: 1,000. FX Show 2005, PO Box 300546, Fern Park, FL 32730. PH: 407-788-7469.

Feb 24-26 FL, Orlando. MegaCon, Orange Cty. Conv. Ctr. MegaCon, PO Box 1097, Safety Harbor, FL 34695. PH: 727-796-5725.

Georgia

Mar 18-19 GA, Atlanta. MomoCon 2006, Georgia Tech Student Ctr. 350 Ferst Dr.

Illinois

Jan 15 IL, Peoria. Comicon, Signature Inn. 4112 N. Brandywine Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Jan 22 IL, Gurnee. Comic Book Convention, Holiday Inn. 6161 W. Grand Ave., SH: 10am-3pm. Jim Libasci, PH: 847-336-9963.

Jan 29 IL, Orland Park. Comic Books, Sports Card & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 60-6' & 8', F: $35.-$40., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Feb 11 IL, Orland Park. Comic Books, Sports Card & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 60-6' & 8', F: $35.-$40., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Feb 19 IL, Springfield. Comic Book Convention, Signature Inn. 3090 Stevenson Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Feb 26 IL, Orland Park. Comic Books, Sports Card & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 60-6' & 8', F: $35.-$40., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

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Apr 2 IL, Grayslake. Comic Book & Toy Show, Lake Cty. Fairgrounds. SH: 8am-3pm, A: $5. Zurko's Midwest Promos., 211 W. Green Bay St., Shawano, WI 54166. PH: 715-526-9769.

Apr 8 IL, Orland Park. Comic Books, Sports Card & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 60-6' & 8', F: $35.-$40., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Indiana

Jan 21 IN, South Bend. Comic Book Show, Somfort Stes. 52933 US 933, SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Feb 26 IN, Indianapolis. Comic Book Show, Holiday Inn East. 6990 E. 21st St., SH: 9:30am-3:30pm. Ash Comics, Andy Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-824-9602.

Iowa

Jan 29 IA, Des Moines. Comic Book Convention, Holiday Inn. 5000 Merle Hay Rd. (I-35 & I-80 at Merle Hay), SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Kansas

Feb 12 KS, Overland Park. Comic Book Show, Holiday Inn. 8787 Reeder Rd., US 69 at 75th St., SH: 10am-4pm, A: free. Ken, PH: 206-666-6278 or Alan, PH: 309-657-1599.

MASSACHUSETTS

Feb 19 MA, Boston. Comic Book, Toy & Comic Art Spectacular, Radisson Hotel. 200 Stuart St., 6th fl. SH: 10am-4pm, T: 125, A: $6. Primate Promos., Dave Cummings, PH: 978-388-6576.

MICHIGAN

Jan 29 MI, Livonia. X-Trava-Con, Knights of Columbus Hall. 19801 Farmington Rd., SH: 10am-4pm, F: $50., A: $3. Motor City Conventions, Michael Goldman or Gary Bishop. PH: 248-426-8059.

Feb 19 MI, Livonia. X-Trava-Con, Knights of Columbus Hall. 19801 Farmington Rd., SH: 10am-4pm, F: $50., A: $3. Motor City Conventions, Michael Goldman or Gary Bishop. PH: 248-426-8059.

Mar 26 MI, Livonia. X-Trava-Con, Knights of Columbus Hall. 19801 Farmington Rd., SH: 10am-4pm, F: $50., A: $3. Motor City Conventions, Michael Goldman or Gary Bishop. PH: 248-426-8059.

MINNESOTA

Mar 11 MN, Eagan. Comicon, Best Western Dakota Ridge. 3450 Washington Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

MISSOURI

Feb 11 MO, Chesterfield. Comic Book Convention, Hampton Inn & Stes. 5 McBride & Son Ctr. Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Feb 26 MO, Saint Louis. Comic Book & Toy Show, American Legion Post III. 7300 Lansdowne, SH: 10:30am-2:30pm, T: 40, F: $30., A: $2. Anthony Gladish, 4253 Fatima Dr. #3, St. Louis, MO 63123. PH: 314-544-2812.

Mar 26 MO, Saint Louis. Comic Book & Toy Show, American Legion Post III. 7300 Lansdowne, SH: 10:30am-2:30pm, T: 40, F: $30., A: $2. Anthony Gladish, 4253 Fatima Dr. #3, St. Louis, MO 63123. PH: 314-544-2812.

NEW HAMPSHIRE

Mar 26 NH, Concord. Granitecon, Granite State Comicon. Double Midnight Comics, 245 Maple St., Unit 11, Manchester, NH 03103. PH: 603-669-9636.

NEW YORK

Feb 24-26 NY, New York City. ComicCon, Jacob K. Javits Ctr. Reed Exhibitions, PH: 203-840-4800.

OHIO

Feb 5 OH, Mansfield. Toy Show, Richland Co. Fairgrounds. Trimble Rd. Exit off US Rt. 30, SH: 10am-4pm, T: 140-160. Kevin Spore, PO Box 3603, Mansfield, OH 44907. PH: 419-756-3904 or Tim Babcock, PH: 419-884-3253.

Feb 12 OH, Akron. Comic Con, Tadmor Hall. 3000 Krebs Dr., I-77 exit 120 (Arlington Rd.) off Jarvis Rd., SH: 10am-4pm, T: 60-6', F: $75., A: $3., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Mar 5 OH, Columbus. Comic Con, Buckeye Hall of Fame Cafe. 1421 Olentangy River Rd., SH: 10am-4pm, T: 40-6', F: $65., A: $3., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Mar 12 OH, Richfield-Cleveland. Saturday's Child Nostalgia Conv., Quality Inn & Stes. 4742 Brecksville Rd., SH: 10am-4pm, T: 57-6', F: $60., A: $3., 6 & under free, Jeff Harper. 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Apr 2 OH, Dayton. Gem City Comic Con, Student Union, Wright State University. A: $3., $2. children. PH: 937-252-3036.

Apr 2 OH, Mansfield. Toy Show, Richland Co. Fairgrounds. Trimble Rd. Exit off US Rt. 30, SH: 10am-4pm, T: 140-160. Kevin Spore, PO Box 3603, Mansfield, OH 44907. PH: 419-756-3904 or Tim Babcock, PH: 419-884-3253.

OREGON

Mar 5 OR, Portland. Comic Book Show, Exhibit Hall of Memorial Coliseum. Rose Garden Complex, 300 Winning Way, SH: 10am-5pm, T: 180, F: $90, A: $6., under 8 free. Second Genesis Ltd., 5532 SE Center St. Ste. 1, Portland, OR 97206. PH: 503-788-1031.

TEXAS

Mar 17-19 TX, Dallas. All-Con, Sterling Hotel. 1055 Regal Row.

Apr 15 TX, San Antonio-Live Oak. Sports Card, Comic Book & Toy Show, Civic Center. Pat Booker Rd., I-35 & Hwy. 1604, SH: 9am-5pm, T: 135-8', A: $3., under 13 free. Eckman's Books & Collectibles, Dale E. Eckman, 8050 Pioneer Oak, Converse, TX 78109. PH: 210-945-0003.

Have you sent in your information to our free convention listings?

VIRGINIA

Jan 15 VA, Richmond. CCCC Comic Book Show, Holiday Inn Crossroads. 2000 Staples Mill Rd., SH: 10am-4pm, T: 35-6', F: $65., A: $2. Chesterfield Comic Collectors, Guy Rose, 6413 Old Bern Rd., Chesterfield, VA 23832. PH: 804-796-4903.

WASHINGTON

Apr 1-2 WA, Seattle. Emerald City ComiCon, Qwest Field. 800 Occidental Ave. S. Jim Demonakos, 333 184th St. SW Ste. U, Lynnwood, WA 98037. PH: 425-418-8886.

WISCONSIN

Jan 28 WI, Green Bay. Comic Books, Action Figures, Sci-Fi & Collectibles Show, East Town Mall. 2350 E. Mason St., SH: 10am-4pm, T: 40-6', A: free. Troy Leanna, PO Box 10863, Green Bay, WI 54307. PH: 920-429-0101.

Feb 5 WI, West Allis. Comic Book Show, Burnham Bowl. 6016 W. Burnham Ave., SH: 11am-4pm, A: $2. Henry, PH: 414-476-5596 or Clayton, PH: 414-328-3675.

Mar 18 WI, Green Bay. Non-Sports, Trading Card Game, Role Playing Game Show, East Town Mall. 2350 E. Mason St., SH: 10am-4pm, T: 40-6', A: free. Troy Leanna, PO Box 10863, Green Bay, WI 54307. PH: 920-429-0101.

Apr 2 WI, West Allis. Comic Book Show, Burnham Bowl. 6016 W. Burnham Ave., SH: 11am-4pm, A: $2. Henry, PH: 414-476-5596 or Clayton, PH: 414-328-3675.

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A
Activision Value Publishing, Inc. 11
All Star Auctions.....83
Arcade Comics Entertainment.....85

B
Bags Unlimited 17, 227
Bedrock City Comic Co. 59
Big Apple Conventions Inc. 197
Bill Cole Enterprises, Inc. 3, 81
Brett's Comic Pile....73
Bunky Brothers Comics 83

C
CGC 7
Circ Promotions .25, 59, 67, 197, 200
Claypool Comics.....59
Cliff Gorneault Shows 199
Coleman, George.....85
Collectibles Insurance Agency 189
Collection Drawer Co. 67
Comic Con Int.....2
Comic Heaven.....81
Comic Vendor, The ..81
Comic Buyer's Guide 199, 200
Cosmic Cat Comics & Games 83

D
Diamond Comic Distributors 228
Discount Comics 85
Dragon Con 199

E
E. Gerber Products....9
Eschenberg, Conrad 204

F
Frank & Son Comic/Card Show 197

G
Graphitti Designs.....8

H
Heritage Companies, The.....5, 81, 205
Heroes Direct.....191

J
J&S Comics.....83

K
KP Adv Promotions 201
KP Book.....31, 105
KP Book Fillers 31
KP Internet Adv. Promo 191
Kushin, Kirk.....81

M
M&M Comic Service 81
Majic Productions LLP 29
Motor City Comic Con 199

N
NBM Publishing Company 73
Neat Stuff Collectibles 35
Newkadia.com 83

O
Open Book Press.....67

P
Pedigree Comics....113
Phelps Publishing Company 202

R
Redbeard's Book Den 85
Reed Exhibitions.....21
Russo, Stephen 205

V
Vanguard Productions 81
Vintage Collectables 39, 95

W
Wizkids LLC.....103

X
Xeric Foundation.....55

Y
Yee, Harley.....85

3 Boys Productions...73

Web Directory.....115
Retailer Directory.....98

The advertisers' index is provided as a reader service. Occasional last-minute changes may result in ads appearing on pages other than those listed here. The publisher assumes no liability for omissions or errors.

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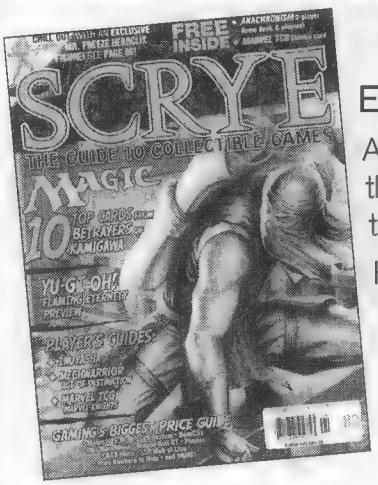

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4100 Archie, For Sale
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4121 Classic, Wanted
4122 Comic Collections, For Sale
4123 Comic Collections, Wanted
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4131 DC, Wanted
4140 Dell / Gold Key / Whitman, For Sale
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4151 Disney, Wanted
4156 Distributors
4160 EC, For Sale
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4171 Fawcett, Wanted
4180 Foreign, For Sale
4181 Foreign, Wanted
4185 Graded Comics, For Sale
4186 Graded Comics, Wanted
4190 Harvey, For Sale
4191 Harvey, Wanted
4200 Humor / Funny Animals, For Sale
4201 Humor / Funny Animals, Wanted
4204 Image, For Sale / Wanted
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4210 Marvel / Timely, For Sale
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4241 Underground, Wanted
4250 Independents, For Sale
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4255 Valiant / Voyager, For Sale / Wanted
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4425 Computer Software / Supplies, Wanted
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4431 Paperbacks, Wanted
4440 Pulps, For Sale
4441 Pulps, Wanted
4450 Magazines, For Sale
4451 Magazines, Wanted
4452 Science Fiction, For Sale
4453 Science Fiction, Wanted
4600 Reprints, For Sale
4601 Reprints, Wanted
4605 Phone Cards, For Sale
4606 Phone Cards, Wanted
4610 Portfolios / Posters, For Sale
4511 Portfolios / Posters, Wanted
4630 Trading Cards, For Sale
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PEANUTS #1 (1953) United features syndicate. Paying 2X guide for most grades. Email pep22@alumni.uchicago.edu or call 952-887-9781.

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AVENGERS #50 VF+ $30, #28 F+ $25, #10 VG+ $45, #6 VG $45.50. Damian, 941-815-2910; Box 5077, Englewood, FL 34224. $4 shipping & handling.

SILVER SURFER #4 VG $70, Silver Surfer #1 VG+ $85, Silver Surfer #2 F+ $70. $4 S/H. Box 5077, Englewood, FL 34224. 941-815-2910.

SILVER SURFER #4 FN+ $155, postage $5.50. Carlos Sanchez, 2127 Genevieve, San Bernardino, CA 92405. 909-882-6835.

RAWHIDE KID 59, 60, 61 VF $50 for all 3. Ken Hahn, 7303 Lewis Rd., Auburn, NY 13021.

AMAZING ADULT Fantasy #9 VG/FN $150. Ken Hahn, 7303 Lewis Rd., Auburn, NY 13021.

SGT FURY #2 thru #50 plus annuals silver sufer #4 FN+ $175. Carlos Sanchez, 2127 Genevieve, San Bernardino, CA 92405. 909-882-6835.

10,000 COMICS: DC, Marvel, other 1950s-70s Comics, Modern Independents, magazines, fanzines, & Playboys. Send wantlist & LSASE. David Kell, 814 Clark, Canton, MO 63435-1222, dakell@hotmail.com.

4211 MARVEL/TIMELY, WANTED

SAVAGE SWORD Of Conan Special, Marvel graphic novel #28, The Nam #12, Amazing High Adventure #1, #3, #4. Larry Summerson, 110 Clinton Ave, Renovo, PA 17764-1502.

WANTED: MARVEL essentials! Send trade list to Nelson Jiminez, 75B Maple Tree Ave, Stamford, CT 06906. Trades only please. Thank you and God Bless!

AVENGERS #239, Pulse #10, Hulk #166, Ultimate #5, Ultimate FF Annual #1, Ultimate FF 19-21. Contact: Steffi Benedyk, 3457 Connecticut St, Gary, IN 46409.

GREEN ARROW 2001 Series #50, Super-Girl #67, #72 1996 Series, Birds Of Prey #85. Contact Steffi Benedyk, 3457 Connecticut St, Gary, IN 46409.

BUYING SILVER Age 1970 and earlier paying 25% of OPG. Call Rodney 417-623-1550.

4220 SCIENCE FICTION/HORROR FOR SALE

TALES OF The Unexpected/ Unexpected at 70% of Guide. Send for your free list to: Neil Fleckenstein, 1016 Ringwood Ave, Haskell, NJ 07420.

4221 SCIENCE FICTION/HORROR WANTED

WANTED: MAGAZINE size B&W Conan The Barbarian, etc. Condition unimportant, $1 ea. 989-595-6580.

4250 INDEPENDENTS, FOR SALE

SIMPSONS COMICS! All titles available, all issues from Bartman to Treehouse of Terror! Send 2 37¢ stamps for list. Bill Nereson, 4000 Main St NE, Fridley, MN 55421.

KAREN! DID you buy "Birds" from me at Wizard World Boston? You left it behind! E. Barnes, 174 College St #2, Amherst, MA 01002. www.ejbarnes.com

4251 INDEPENDENTS, WANTED

WANTED: THUMBSCREW #1 and #2 (caliber), Catchpenny Comics by Jason Lutes (caliber), Sudden Gravity #3. Larry Summerson, 110 Clinton Ave, Renovo, PA 17764-1502.

WORLD OF Fandom Vol.2 #19, Mark Schultz cover; From The Pitt by Fantagor (Corben Art). Larry Summerson, 110 Clinton Ave, Renovo, PA 17764-1502.

WANTED: COMIC Book Artist Magazine Charlton issues. Send trade list to: Nelson Jimenez, 75B Maple Tree Ave, Stamford, CT 06906. Trades only! Thank you!

IT THE Terror From Beyond Space #1 thru #4 (Millennium), Creepy Things, (Charlton), all six. Larry Summerson, 110 Clinton Ave, Renovo, PA 17764-1502.

WORLD OF Fandom #19 (Mark Schultz cover), The Scream Factory #19 (Horror Comics issue). Larry Summerson, 110 Clinton Ave, Renovo, PA 17764-1502.

4260 WESTERNS, FOR SALE

100: PRICES Range from $10 to $60. Make me an offer. Good to fine condition. Gerald Saunders, PO Box 224, 97 Water St, Baie Verte, NL AOK 1B0. gerald536@hotmail.com

DURANGO KID 28-F $25; Hopalong Cassidy 34-F $25; Tom Mix 26-F, 27-F, $25 each. Many more. D. Puff, 500 Walton Dr, Cheektowaga, NY 14225. 716-834-0996.

TV WESTERNS on VHS video- Rebel, Cheyenne, Dakotas, Restless Gun, Deputy, Colt 45, Rifleman, Bronco, Tombstone Territory, Sky King, Range Rider. E-mail: nutcom@warwick.net

LASH LARUE #2, 6, $46; #3 & #4 G $40 each; #1 F- $290; #8 VG- $63. and others. William Giles, Box 271, Keithville, LA 71047. 318-925-6654.

WESTERN COMICS (Golden Age) popular, 50% off. Silvestri, 1541 Northwood Rd #273-C, Seal Beach, CA 90740. mrwcomics@aol.com

4261 WESTERNS, WANTED

RED RYDER comics #'s 8 and 9 or will buy your collection if these #'s are in it. 515-677-2618.

RED RYDER #1-50, Roy Rogers FCs, #1, Gene Autry Fawcetts, Sunset Carson, Hopalong Cassidy, Andy Divine, and others. Billy Giles, Box 271, Keithville, LA 71047. 318-925-6654.

4300 GOLDEN AGE, FOR SALE

CAT-MAN COLLECTOR #1! 52 full-color pages! Market report, splash pages, graphics, price guide, cover gallery. $11 US, $12 Can/Mex, $13 World. Paypal. mike@designbymike.com, www.designbymike.com/fanzines

MARY MARVEL fanzine #4! 52 full-color pages! Reprints seven Golden Age stories! $11 US, $12 Can/Mex, $13 World. Paypal. mike@designbymike.com, www.designbymike.com/fanzines. #1-3 also available.

ACE 51-VG, 58-VG $25 each; King 12-VG, 15-VG $100 each; Popular 22-F+ $150. Many more. D. Puff, 500 Walton Dr, Cheektowaga, NY 14225. 716-834-0996.

BATMAN 26 VG/F $300; Superman 22-VG $190; World's Finest 10-VG $300. Many more. D. Puff, 500 Walton Dr, Cheektowaga, NY 14225. 716-834-0996.

GOLD, SILVER, Bronze, CGC. eBay I.D. mikecmiles. Punch #12, Blue Beetle #1, Catman #1, Detective #31, Mystery Men #1, and many more. Accepting offers. mmilesrides@aol.com

KELLOGGS PROMO Superman mini-comic No. 1 (1954) in VG. Call 812-338-2972. Leave message or ask for Tim.

LITTLE BIT of everything from Atlas to Timely. Call for lists. 812-338-2972 or write: Tim Goodpaster, 204 Hillside Dr, English, IN 47118.

4301 GOLDEN AGE, WANTED

PEP 20 Paying full guide, Good-Fine, 27 Yrs Collectibles Dealer. James Sutton, 714-308-1156 or jsutton@value.net

SINGLE SERIES 12 Joe Jinks by Vic Forsythe, NM or mint only. Edward M Lahmann, 8551 B Red Oak Ct, Indianapolis, IN 46227.

POPULAR COMICS issues 72 through 85 good+ or better both covers all pages. Edward Lahmann, 8551 B Red Oak Ct, Indianapolis, IN 46227.

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SHOWCASE 4 CGC 4.5, $2,800. Money orders, cashiers checks or personal checks preferred, Bill Harroff, 453 Cass Ave, Edwardsville, IL 62025 1124, wharroff@rocketmail.com, 618-656-5743, scans available.

DC WAR OAAW GIC SSWS off AAMOW plus Marvel Sgt Fury. Carlos Sanchez, 2127 Genevieve, San Bernardino, CA 92405 909-882-6835

CAPTAIN AMERICA # 117 Fine $30 (1st Falcon). Michael McCullough, Keenwick Sound, 262 Bluewater Run W, Selbyville, DE 19975.

CAP #100 VG $53, J.I.M. #100 VF $182, T.T.A. 41 G/VG $45, X-men 33 F+ $55. 941-815-2910 Damian. Free S/H orders over $100.

GREEN LANTERN #40 FN $145. Green Lantern #59 FN $65. Postage $5.50. Carlos Sanchez, 2127 Genevieve, San Bernardino, CA 92405. 909-882-6835.

GREEN LANTERN #40 FN $125, #59 FN+ $85, #76 VF $235, #82 FN $21, #85 FN+ $45. Carlos Sanchez, 2127 Genevieve, San Bernardino, CA 92405.

GRANDMA'S ATTIC Silver Age (some Golden Age) collection! Offered by mail only, no E-Bay! SASE to: Feduniewicz, Box 1253 Tuckerton, NJ 08087, act now!

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HEROES INC. Presents Cannon #1 (Armed Services, '69; non-code). 4 NM copies available, $5 each ppd. Jeff Patton, 5425 High Mill Ave NW, Massillon, OH 44646.

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WE WILL trade very adult videos for comics, portfolios, and old coins. Write for information packet. Adults only! JMM Products, POB 2363, Petoskey, MI 49770.

HAWKMAN 1964 Series #4 in Good, Poor, or Fair condition. Offering $20 including postage. Contact Steffi Benedyk, 3457 Connecticut St, Gary, IN 46409.

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4320 GENERAL COMICS, FOR SALE

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GOLDKEY, CHARLTON, Archie, Marvel, DC, Darkhorse, Fawcett, Etc. 40% off. Send two 37¢ stamps for list. Mel Arendt, 3171 Skylight Dr E, York, PA 17402

EVIL ERNIE set Eternity issues 1-5 $125, ASM #129 first Punisher VF- Guide $198 sale $175. Free S&H. 941-815-2910 Damian. Many others available.

ARCHER AND Arstrong 0-26 VF $30; Terminator Burning Bush (1st Alex Ross) 1-5 $30. Don Walsh, 323 Buchanan St, Alexandria, VA 22314-2105. 703-548-5742.

ANIMAL MAN 1-89, ANNUAL #1 VF $90; Star Wars Tales 1-23 VF $40. Don Walsh, 323 Buchanan St, Alexandria, VA 22314. 703-548-5742.

BOOKS OF Magic 1-75, Annuals 1-3, VF $125; Moebius Angel Claw (Adult Only) $30. Don Walsh, 323 Buchanan St, Alexandria, VA 22314. 703-548-5742.

GOLDEN AGE to present. Send two stamps for huge list. Most below Guide! 605-493-6530. Rocky Hartberg, 41522 119th St, Langford, SD 57454.

HI, ALL my friends in Louisville. I've changed my comic booth to Booth 120. Local pickup only. 10000 Taylorsville Road. Over 40,000 comics! Keith Asay

100 ASSORTED Marvel, $35. 100 assorted DC, $35. 100 assorted Image, $35. 100 assorted Alternate comics, $35. Todd Franks, 5284 State Rd 50, Webster, FL 33597.

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HUNDREDS OF comics available. Batman, Spider-Man, X-Men, Independants. Many for just $1. For complete list, go to: www.angelfire.com/ comics/ tsgnightwing Or e-mail: wolfmanp411@yahoo.com

SILVER AND bronze age comics for sale. All publishers. Lists available. Specify interests. SASE: Toth, 247 Lake View Dr, Smithfield, ME 04978. vtoth@tds.net

10,000 COMICS: Marvel, DC, other 1950s-70s, comics, Modern Independents, magazines, fanzines & Playboys. Send wantlist & LSASE. David Kell, 814 Clark, Canton, MO 63435, dakell@hotmail.com.

HEEYY, COLLECTORS! Comics! D.C., Marvel, Dell, Gold Key, Japanese Manga, T.V. Tie-ins, etc. Mark Simpson, 123 St. George's Ave., Sault Ste. Marie, Ontario, Canada P6B 1X4.

$25 SETS: Avengers #57-76 (Johns). Hero #1-22 (Pfeiffer). Fallen Angel #1-20 (#1-6 is TPB) Email: mike@rangarokcapital.com or 650-321-6314.

SUPREME POWER #1-18, $25. Hitman #1-60 $65. 100 Bullets #20-36 $25 Email Mike@ragnarokcapital.com or 650-321-6314.

4321 GENERAL COMICS, WANTED

WANTED: MAGAZINE size B&W Conán The Barbarian, etc. Condition unimportant, $1 ea. 989-595-6580.

WANTED: READING copies, any age, old and new. Coverless too! Beat but complete. Cash paid. Non-sport also. Sunny Rissman, PO Box 69, Lansing, IL 60438.

JUDO GIRL #1 thru #4; Steve Rude's "The Moth" #4; and Cerebus #300. Contact: Steffi Benedyk, 3457 Connecticut St, Gary, IN 46409.

HEY KIDS! Comics! Silver Age to today's titles. The Funnies Farm, 1A Ward St, Suffern, NY 10901. E-Mail: msgr4289@aol.com

NEED AIRBOY #2-15, 23, 25-31, 37-39, 47-50 1986-1989 Eclipse comics. Buy or trade. Borden, 5 Cross Rd, Wellington, ME 04942.

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COVER PAINTINGS to Dell and Fawcett Comics. Lone Ranger, Tonto, King, Red Ryder, Hoppy, Tom mix. Larry Grubb, PO Box 4622, Silver Spring, MD 20914.

MIKE PEPPE original art wanted. Inking Toth, Ditko, Sekowsky, Roy, Dillin and other pencils. Especially want Standard Publishing art. Contact: Dewey Cassell 919-481-9869 or rdcassell@nc.rr.com

WANTED: ANY pages from Avengers #177. E-mail me at: len_gould@qep.com

WANTED: BUTCH Guice Birds Of Prey original art. Covers, pages, prelims, etc. E-mail me at: len_gould@qep.com

DAMAGED ART wanted. Silver Age DC or Marvel pages with rips, tears, holes, pieces missing. Also any half pages. Contact Dewey Cassell, 919-481-9869 or rdcassell@nc.rr.com

4411 BIG LITTLE BOOKS, WANTED

NEAR MINT Big Little Books wanted. Paying up to $1,000 for certain Buck Rogers and Flash Gordon Books. Not a dealer. Michael 952-920-8697

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4420 BOOKS-GENERAL, FOR SALE

COMIC RELATED Books, HC, SC, Webster, Partch, Capp, Hokinson, Hoff, "Cartoonist Profiles". etc. Send SASE for list. John Cody, 6 Williams Rd, Lynnfield, MA 01940.

MARVEL HARDCOVER by Les Daniels near mint $30. Michael McCullough, Keenwick Sound, 262 Bluewater Run W, Selbyville, DE 19975.

COMICS BUYERS Guide Annuals: 1992 (NM), 1993 (NM), 1994 (NM), 1996 (NM) $10@. Foom (1976) #14 Conan $4 P&H $4. Allen Schuler, 7506 Appletree Way, Louisville, KY 40228.

BOOK SALE- hundreds of books. All types, mystery, SF, movie, comic. Want lists preferred. Will trade. Gerald Tilley, 3125 N University, Decatur, IL 62526.

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TV/MOVIE/ Teen/ Horror/ Sci-Fi magazines, Playboy, Playgirl, 007, Comic Books, Farrah, Paperbacks, Pulps, Photos, Posters, Etc. Catalog $2. TV Guide catalog $2. Rogofsky, Box 107CB, Glen Oaks, NY 11004.

WARREN MAGS! Comix International #1-F $40, Vampi #1-Fr/G $40; Creepy & Eerie, too! Send 2 37¢ stamps for list. Bill Nereson, 4000 Main St NE, Fridley, MN 55421.

MARVEL MAGS! DHKF#1-VF+ $42: Dracula Lives Annual-NM $38: SSOC #5- NM $20: All titles available send 2 37¢ stamps. Bill Nereson, 4000 Main St NE, Fridley, MN 55421.

HALLOWEEN 2005! New list of Monster mags for sale! Also Silver Age comics for sale. Send SASE to: Feduniewicz, Box 1253, Tuckerton, NJ 08087.

FHM, STUFF, Maxim, and other magazines for sale, or will trade for comics. 210 Wayne St, Monticello, KY 42633 or e-mail: slburn@yahoo.com

MARVEL PREVIEW (B&W) 1975. #3 VF $4 (Blade); #4 NM $4; #11 NM $3 (Byrne). Hulk 10 (Fr) 75¢. P&H $4. Allen Schuler, 7506 Appletree Way, Louisville, KY 40228.

CINEFEX #1-#15. Fangoria #1. Fangoria Horror Spectacular #1-10, Bloody Best #1-13, Poster magazine #1-5. Toth, 247 Lake View Dr, Smithfield, ME 04978.

ADULT CATALOG #6 (2005 new arrivals list included): Playboy (A-Z Celebs), men's magazines, books, videos, comix. Send $1 + age: Polwort, Box 5152, St. Louis, MO 63139-0152.

VINYL ALBUMS (set-sale, mostly $8): 50's - 90's rock, soul, R&B, blues, C&W, pop vocals. Send SASE for list: Polwort, Box 5152, St. Louis, MO 63139-0152.

4451 MAGAZINES, WANTED

MEN'S ADVENTURE magazines 1958-1967. Contact: John Knight, PO Box 1176, Crystal Bay, NV 89402. Email: cbj77@sbcglobal.net. 775-832-9217.

CREEPY (WARREN) #9, #48, #52, #76, #92, #113 in solid Good condition. Eerie #50, #112, #131, #138. Larry Summerson, 110 Clinton Ave, Renovo, PA 17764-1502.

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SPIRIT COLLECTION #1-12, 14-19, 21-28, 30-31, 34-36, 39-53, 55-83; Will Eisner's 3-D Classics #1 featuring the Spirit w/3D glasses. All comics NM, Kitchen Sink $4 each. Alfred Farrugio, 21 W. Lyons St, Melville, NY 11747.

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1956 WORLD Series year official New York Yankees baseball Mickey Mantle, Yogi Berra, Billy Martin, etc. Collectors Dream. S.Berry, PO Box 506, Newark, NY 14513.

MICKEY MANTLE, Yogi Berra, Billy Martin, Don Sutton, many more, NY Yankee Team ball 1956, verified. Steve Berdy, PO Box 506, Newark, NY 14513. 315-331-6618.

RECENTLY ACQUIRED from family- background verfied and framed, 1956 New York Yankee team baseball with Mantle etc. This Yankee collectible could be passed down. 315-331-6618.

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1956 NEW York Yankee Mickey Mantle autograph and others baseball $999 ball was used in game in 1956. Steve Berdy, PO Box 506, Newark, NY 14513.

1956 MANTLE autographed baseball feel free to call or email me 315-331-6618 or SBerdy@webtv.net

"LEGENDS" DARKNESS, Meg Muckle Bones, plus some Star Wars props, Masks for sale from artist Eric Scherer, 215 N. Bonner Street, Washington, NC 27889.

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I NEED the small base for the M.S. Frankenstein, & the base & bat for Vampirella, MPC Haunted Glow Heads, & P.O.T.A. Stallion & soldier. Stuff 4 for sale. Ron 313-837-5576.

COLLECTIBLES/ MEMORABILIA wanted, all kinds, earliest to 1975: auto, truck, motorcycle, boat- literature, manuals, advertising items. Walter Miller, 6710 Brooklawn, Syracuse, NY 13211. 315-432-8282. Fax 315-432-8256. E-mail: info@autolit.com

BUILT-UPS WANTED. MPC Haunted Glowheads, POTA Stallion & Soldier, W. Woman. I have 4-trade: cars, ships, some planes, monsters, etc. ron3dv@aol.com 313-837-5576.

ALEX ROSS 8x10 or larger image of President Bush and Statue of Liberty. E-mail me: Brisco420@msn.com

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I NEED the name and business address to the Nation's Top Talent Agent please! No eBay. Please send fast! Thank you. Mike, 406 Ash Ave, Morrison, IL 61270.

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MCFARLANE MOVIE Maniacs Wishmaster tooth fairy near mint never opened $15 each. Michael McCullough, Keenwick Sound, 262 Bluewater Run W, Selbyville, DE 19975.

BATMAN PLASTIC figure toy biz 5" mint on card $20. Ken Hahn, 7303 Lewis Rd., Auburn, NY 13021.

BATMAN METAL figures set 2-1/2" Batman and joker mint in box $50. Ken Hahn, 7303 Lewis Rd., Auburn, NY 13021.

BOWEN THE Big Ones. 1st Series. Ironman Grey/ Gold. Mr. Fantastic $325 ea. Spider-Man on Roof $450. P/H/Ins. $30. MIB, checked for damage. Others. John Pisanka, 79 Ave A #6, NYC, NY 10009. 212-388-1556.

DC THE Big Ones. Brukner, Parquette MIB, Aquaman, Hawkman Spectre, <1500 released, $600ea. P/H/Ins $30. Green Hornet Kato Action pose, box has title of every show, $75. John Pisanka, 79 Ave A#6, NYC, NY 10009. 212-388-1556.

"LEGENDS." DARKNESS, Meg Muckle Bones, plus some Star Wars props - masks for sale from artist. Eric Scherer, 215 N. Bonner St., Washington, NC 27889.

4701 NOVELTIES, TOYS, GAMES WANTED

SUPERMAN WANTED! Buying all pre-1960 items. To buy great collectibles, please check out "superdf62" on eBay! Superdf62@aol.com. Danny Fuchs, 209-80 18th Ave, Bayside, NY 11360.

4800 FANZINES, FOR SALE

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HOGAN'S ALLEY #3-7, set $25 ppd. Catalog of comics, books, etc. for sale/ trade. Andrew Watson, 3030 Buchberger, Wisconsin Rapids, WI 54494.

COMIC READER #164-185. CBG back issues. Overstreet price guide #9, #10, #13. OPG #17-34 (set). Toth, 247 Lake View Dr, Smithfield, ME 04978. vtoth@tds.net

4801 FANZINES, WANTED

FANZINES WANTED! Private collector seeks comic book Fanzines from 1960's. High interest in ditto/ mimeo Fanzines from 1961-1968. Contact fugtussey1@aol.com

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PHANTOM 33 1941-1/2 $100; Prince Valiant 49 1960 full $76; Steve Canyon 52 1976-1/3 $15. More. D. Puff, 500 Walton Cheektowaga, NY 14225. 716-834-0996.

20 COMPLETE different Sunday comic sections 1960s $60, 1970s $40, 1980s $18, 1990s $12 postpaid, others available. Claude Held, Box 515, Buffalo, NY 14225.

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MANDRAKE THE Magician strips, reprints wanted. Esp. Pioneer, Frew, British. Also Sam's Strip. Todd Goldberg, 215 Holmecrest Rd., Jenkintown, PA 19046. Email:tgoldberg@aol.com

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A line for the ages

Ted Knight is primarily known for playing bumbling newsman Ted Baxter on the *Mary Tyler Moore Show*. In addition, he essayed many other TV roles and will live in children's memory for this one line from the cartoon *Super Friends*: "Meanwhile, at the Hall of Justice ..."

They have toons in their blood

Halle Barry is about to make her debut as Catwoman in a major feature film, after playing Storm in two X-Men adventures. Perhaps the first actor to specialize in comic-strip characters was Arthur Lake. Best known for playing Chic Young's Dagwood in 28 *Blondie* movies, as well as on radio and TV, he originally played Carl Ed's comic-strip hero Harold Teen in the 1928 silent film of that name.

What do comics characters eat?

Merchandising cartoon characters is nothing new, even on food products. Some sell so well, they take on a life on their own, such a Donald Duck Orange Juice and Pop-Ice, the frozen confection. One of the strangest was Superman Cheese.

The packaging of this Velveeta-like product featured Curt Swan art, and the expression on a closeup of Superman's face is commonly referred to by collectors a "Superman passing wind."

- Mike Curtis

LIVING WITH COMICS

How *do* you do it?

by **MAGGIE THOMPSON**

At some point, most "bag and board" their comics.

We've raised the question from time to time in the past — but never in an online forum (not surprising, since *www.CBGXtra.com* has only been public for a few months). CBGXtra.com commentators included John Detrick, Kerry Higgins, Scott Holy, Jim Johnson, Chris Murphy, Bob Pfeffer, Howard Price, Michael Tierney, Robert J. Troidl, and William Vanderburg.

Bringing them home

At some point, most "bag and board" (put the comic book in its own collector storage bag with a backer board to support it) their comics. Some do it right away. Holy wrote, for example, "New comics are bagged and boarded, then semi-sorted and piled up on my side of the bed. (Touchy subject!) To save on bags, I usually put two adjacent issues in the same bag with a board between, using Silver Age-sized bags." Price said he bags and boards everything, "but I don't tape it shut." Lucky Jim Johnson, most of whose collection consists of comics, though he also has a small collection of Star Wars memorabilia and "a handful of statues," wrote, "When I buy any new or back issue comics, I read them and file them in a temporary to-be-filed box, and over the holidays my wife bags them for me. I only use boards on older or rarer books."

Few file their comics this way.

And several others focused on reading them. Detrick had an intriguing approach: "When I buy something, it goes in my nightstand. I sort by excitement level: The cooler the item, the further down in the pile it goes, with the books I'm only somewhat interested in going on top."

There are flexibilities. Pfeffer wrote, "I have a dresser on my side of the bed (used to be a regular night table but that quickly proved to be too small). I put my new purchases either in the drawers or on top, if I know I want to read them right away. Occasionally, I go through my dresser drawers and pull out stuff I've read and throw them in a comic box that then moves downstairs to the main comics room. Or, when my wife says the pile of comics on the dresser is too big, I move everything downstairs and start over.

"I usually keep my comics in the same bags and boards they came in, unless it is part of my 'good stuff,' and then I put them in a new Golden Age-size bag and board. (I have a pile of these near my dresser.) I also have several shortboxes piled up there for my good stuff, and those books get put directly in those boxes."

Others use a special shelf or shelves, a box, or other area set aside for what has most recently come in.

Order out of chaos

In the first step for many, computers maintain records. Detrick wrote, "Once I've read the book, I file it and I add it to my electronic inventory." Holy built a "home-grown" *Access* database. "I usually wait until I have collected several issues of a mini-series before reading them. (I hate the fact that some comics go unread — *for now.*) When the mess becomes too much, I try to sort the recent purchases into shortboxes by title (or subject, or publisher, or age, *etc.*)." Howard Price also uses Microsoft's *Access*.

Vanderburg uses Microsoft's *Excel* spreadsheet and prints out the results in a three-ring notebook. He takes that to shops, "so I don't duplicate anything. (I need one of them Palm Pilot thingies)." He added he'd like to experiment with some type of comics collecting database program or *Access*. In fact, Pfeffer wrote that his shortboxes are organized mainly by creator (John Stanley, Walt Kelly, *etc.*). "I try to keep an up-to-date list of my "good stuff"

CBG XTRA ONLINE DISCUSSIONS! Collectors share their opinions online at *www.cbgxtra.com* — join us there!

purchases but I am often behind. I noticed people using Palm Pilots when I was at the Chicago convention and want to look into putting my comics lists on them."

Johnson keeps an ongoing list of everything he buys in an *Excel* spreadsheet. He maintains it on a monthly basis "and then import that list into *ComicBase* around three times per year."

Others continue to rely on manually maintained lists.

But with or without computers, eventually, the physical comics have to go *someplace*. That place usually consists of either longboxes (which can cause hernias; no joke) or shortboxes.

Troidl wrote that, once he's bagged, boarded, and recorded his purchases, "I put them in the open box that I have set for the books. Then I go through the box and meld them in with the other comics in the 26 main longboxes I have." Johnson files his collection alphabetically in longboxes, noting, "Yes, I know, Maggie. I'll be careful. I promise."

Few emulate F+W Editorial Director, Collectibles and Special Projects John Jackson Miller, who stores his comics as if they were books: bagged and boarded standing upright on bookshelves.

Holy, for example, wrote, "Shortboxes, longboxes, copier-paper boxes, nightstand drawers, *etc.*: It is sad to admit, but I have many comics in boxes in the non-air-conditioned garage of my Florida home. I have catalogued the garage boxes I can reach (not too covered with other things) but I know I have boxes of comics I haven't seen in years somewhere in my garage or attic (unless my wife actually carried out her threats). These boxes are not sorted."

But comics can be stored in boxes in a variety of ways. Pfeffer wrote, "I did a major reorganization a few years ago and put everything by publisher. In the case of a title like *Groo* that has had many publishers, I just catalogued it by what I felt was the main publisher. I find this works the best for me. I still haven't figured out what to do with the *Dell Four Color* comics, though. As such, my longboxes of Dells sit unorganized. My good stuff is stored upstairs near my bed, out of the main collection. The main collection is downstairs and takes up a good portion of the 'family' room."

Higgins wrote, "Since my collection is still relatively small (under 2,000 books at last check), I file them in 15 shortboxes in my walk-in closet in the master bedroom that had some nifty shelves built in one side of it by previous owners. These shelves hold four shortboxes apiece, side by side, and are the perfect height for this purpose. They are separated as Marvel, DC, Dark Horse, and Other (Indies). I had been filing everything strictly alphabetically, but that got to be a bit too much, so I began categorizing mini-series apart from core titles based on the character(s) in them. This is only problematic when there is a multi-character or team crossover such as *Avengers/Thunderbolts*. Since I collect both titles, I file them with *Avengers* for no other reason than that The Avengers get preferential treatment here. Since the collection is swelling, however, I think I'm going to do a top-to-bottom overhaul, grouping various titles within a character division — *e.g.*, Spider-Man, X-Men, *etc.*

"I'm also going to have to think about having some kind of active-inactive system in place to designate the titles/boxes which I am either not trying to fill at the time, have lost interest in continuing to fill (unlikely), or which have completed full runs. (Hey, it could happen.) I'm also planning on moving some to the computer room, which is a nice-sized addition to the house with some pretty cool built-ins. Still ruminating on what will go where, though."

Detrick wrote, "Everything is arranged alphabetically. I used to use very strict guidelines but have since begun to group things. For example, if it's an Avengers book, it gets filed as 'Avengers' and then the actual title. All X-Men, Batman, Superman, or any large group like that gets filed the same way. That way, I'm keeping all the big stuff together. My trades are shelved that way but then go in order by publication date. Of course, I change my organization and filing system constantly. Poor *100 Bullets* keeps getting moved, as I debate filing it at the beginning as a number, or with the letter 'O.' "

Price wrote, "When the 'in' box starts to bow (it's plastic, so it doesn't take much), I open up my Microsoft *Access* relational database form I created and put into it all the info about the books in the 'in' box. Then I tape them shut and move them over to the single white longbox standing on its end in the corner of the room. When that box is filled, I drag it to the garage, pull out the car, and drag out the (currently) other 18 boxes from their corner. I pull out all of the books from the new box and organize them into 36 piles (or fewer) zero to nine, A to Z, which I then sort down to title order and issue number order. Then begins the grand shuffle of putting them into the rest of the collection, in the same order."

Michael Tierney wrote, "The library room is where the comics are gathered. The walls are lined with bookshelves holding hardcovers, paperbacks, VHS tapes, and DVDs. In the center of the floor is the small mountain of white comics boxes, several deep and several high. Those comics in the boxes are in numerical order, with recent editions piled on top until the next time I go on a filing binge (every 10 years or so). I don't collect much any more, since I've already pretty much got all the comics I ever wanted. I still *read* new comics but *collect* very few of them — mostly only the

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In the 1970s, libraries and collectors alike often used Magafiles to store magazines — including comics. Are that company's holders on the market today?

Whether bagging, boarding, or boxing, almost everyone is doing it.

As opposed to options in the 1960s, there are many sources for collection aids today. Have you checked them out recently?

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www.bagsunlimited.com

Bill Cole Enterprises
www.bcemylar.com

Collection Drawer
CollectionDrawer@aol.com

ComicBase
www.comicbase.com

E. Gerber
www.egerber.com

... and your local comics shop, to name a few!

ones that relate to the titles that I collected in my youth."

When it comes to less-formalized storage, Murphy may be the champ. "This is probably only because I am single and I don't share my living space with anyone, but I have random piles of comics placed throughout the apartment. (Heck, it's probably the reason I'm single and don't share my living space.)

"A pile of '80s *Firestorms* by my favorite chair, a stack of *New Mutants* on top of a television (with three longboxes in front of the screen so I have to slide them with my foot if I feel like watching it). A few *Atoms* next to the computer and a closet full to the brim with the rest of the longboxes. I can still drape my work shirts across them. My *DC Archives* and all those great graphic novels and collections on my bedroom shelves with a portable TV snuggle in between 'em. (There is just a toe's length between the shelves and the end of my bed.)

"I even have a few next to the bathtub. (I remember way back when, I had a golden rule on how the comics had to be handled; you almost needed tongs and a special suit and gloves to read them. But I learned long ago, if you want to get other people excited about what you love, you can't make them take a toxic-cleansing shower and make them take a 10-day course on how to turn a page before they could read a comic.

"I wish I could find the discipline to organize my treasure, but every time I set out to do that, I find myself lost in a 'battle of the Titans' or smelling the intoxicating aroma of an oversize tabloid first edition of *Shazam*. I think the smell of old newsprint slows down time — ya think?"

Finding it

My son, Stephen, told me, "Mom, if you can't find it, you don't have it." My late husband, Don, said, "The difference between an accumulation and a collection is an index."

Can you locate your collectible, when you need to find it?

Holy wrote, "My comics database contains comics I have acquired or catalogued since 1997. I have only recently begun to put a location (box number) as part of my cataloging process but I do have several thousand comics not in my database, so mostly I do a lot of manual searching. But that's the fun part, getting reacquainted with my comics."

Higgins wrote, "Right now, I'm logging everything into *www.comicspriceguide.com*. Though the prices listed there vary somewhat from ***CBG***'s they do give me a second opinion and give me the option to change the grade and quantity of each title and adjust the listed value accordingly. It also allows me to print *Excel* lists pretty much any way I want to break it down and add editorial notes to each title, if I have the time and/or inclination. It also features cover scans of most of what I have in my collection, making quick identification of variants easier. I'd like to switch to *ComicBase*, but I can't spare the expense right now.

"I rarely have trouble finding anything unless I have mistakenly placed something in the wrong place or just have not created a divider for it yet and it gets lost in an adjacent title. As the collection grows, however, I'm sure there will be more problems with this, but I've taken some good hints from other posters on this thread and am preparing myself to deal with these issues when they arise."

Price wrote, "Once the grand shuffle is over, I pull the masking tape label off the front of all the boxes and replace it with a new one, which shows the first and last issue in the box."

Maintaining it

Holy uses his database and paper lists of recent titles to add to his collection and hasn't "really sold anything" he's bought in a couple of decades, though he did sell some earlier than that.

Pfeffer has a paper want-list, though he indicated he wanted to try something better. He goes through his boxes from time to time, "looking for more eBay material when my PayPal account is low or a major convention is coming up."

Higgins wrote, "I don't really 'flip' my comics, since anything I have worth any money I'm pretty fond of, and, if you get into this hobby for any reason other than that you enjoy comics, perhaps this isn't the hobby for you. Some of the books I'm not as attached to, depending on what they are, I give to my stepson or nephew."

Detrick has been replacing single-issue comics with trades, when they're available. "I used to try to sell these comics, but the back-issue market is so soft, and the money is not a pressing issue at the moment for me, so I've been giving them away. I have friends who used to read but don't any more, and many of them have kids. I give them stuff for their kids that I think is age-appropriate or that they might be interested in, and I give the parents the

single issues that are not for kids. (I have one married couple to whom I gave the original *Barry Ween* series. The wife had never read a comic in her life and loved those *Ween* books so much that she made it her mission in life to get the other *Ween* series. Hopefully, she'll try some other stuff, as well.)"

Price, too, rarely sells. "Not that I don't have things I'd like to sell — they just happen to also be things nobody wants to buy (unless *Checkmate* suddenly sees a surge in popularity after all this *Infinite Crisis* and *OMAC Project* business is over)."

Vanderburg wrote, "I periodically go through the collection to see if bags need replacing or if bugs are present. Sometimes, I just thumb through it and look at the covers. My collection spans the years 1940 to present, and the only time I have ever sold a comic was on a trip to visit my parents with my wife and children. I found a local shop that had some books I needed, so I traded a few of my duplicates for his and got a little money on top of the deal. However, I do not collect in order to sell anything. Once it goes into my collection, it never sees the light of day again. In 32 years, I have only acquired 100 duplicates ever, and most of those were to replace worn copies from my tender years. 96% of my collection was purchased one issue at a time from the newsstand or department store."

Dealing with others

What sort of "deal" have you made regarding your collection? What portion of your home are you "permitted" to use for the collection — and how much are others "permitted" to have access to it?

Pfeffer: "*Much* debate with the wife over this issue. I can keep 'a few' shortboxes of comics near my side of the bed in our bedroom as long as the area is neat. My children can read my comics but first they must ask. If they want to read a really valuable comic book, I usually watch them read it to make sure they are careful with it."

Higgins: "I don't really have issues with the missus as far as space goes. It's mostly *time* that is the bone of contention: time with comics as opposed to time with her. I try to balance it out, but the children also have demands on both our time, and it does become frustrating at times."

Detrick: "The person I live with is not at all concerned about comics, except that they take up space. The large walk-in closet my 11 longboxes now occupy (I had 16 and, after moving them twice in a short period of time, I'm cutting back) was *supposed* to be the comics closet but somehow his clothes keep ending up in there. The hope is to build a house with a library, so I can display my trades there."

Vanderburg wrote, "I told my wife she's not to sell it, and she just laughs. Currently, it is housed in the bedroom with us and our 2-year-old. No one is allowed to read any books from the collection, and I myself haven't read any of the books in 17 years."

Price: "No deals. If the collection outgrows the garage, the boxes will be replaced with sturdier boxes, covered with upholstery, and used to create couches and recliners in the living room."

Johnson: "Even before I was married, I kept my collection similarly contained to one bedroom in my old apartment, although I had totally different motivations at the time. I hadn't yet come out of the closet about my interest in comics; only my family and close friends knew. I wasn't embarrassed by it; I just didn't want to face all of the inevitable weird looks I expected when I told people the truth. And, ultimately, I didn't want to bring a date to my place some night and have her find comic books all over the place. As an aside, after about 15 years of collecting, though, I got tired of hiding such an important part of my life, so I just came clean about it. My family didn't disown me, my non-comics friends still came over, and my girlfriend at the time ending up marrying me anyway. Go figure."

"If the collection outgrows the garage, the boxes will be replaced with sturdier boxes, covered with upholstery, and used to create couches and recliners in the living room."

And when you're gone?

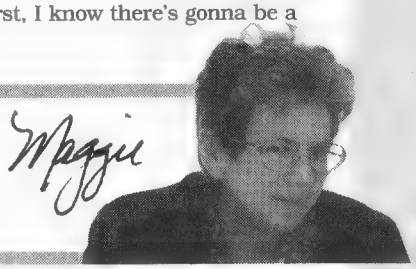
Troidl: "I do not plan on selling any of my comic books any time soon. I don't have any idea what my family will do with them, when I am gone. I do not have them written in a will. I haven't organized them in quite a long time."

Higgins: "I have no will drawn up as of this time, but my intention is to leave my collection — or at least the bulk of it — to my nephew. This is something I promised him before I met my wife, and my stepson is cool with it. Hopefully, he'll be old enough by the time I shuffle off my mortal coil to make his own decision about its dispensation."

Price: "When I die, the boxes are to be sprayed over with that new Styrofoam-to-concrete chemical and used to construct my sarcophagus. (I wasn't going to do that, but my wife has threatened too often to have the dime-an-issue yard sale upon my demise. Why are you all looking at me like that?)"

And, in conclusion, Holy wrote, "Touchy subject! If I go first, I know there's gonna be a *big* bonfire!"

MAGGIE THOMPSON is — as she wrote here last month — in the process of trying to turn her accumulation into a collection, and it looks as if she's not the only one who's working these things out. What are *your* ideas for managing a collection? You can reach her at 700 East State St., Iola, WI 54945 or ***ohso@krause.com!***



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EATING CROW

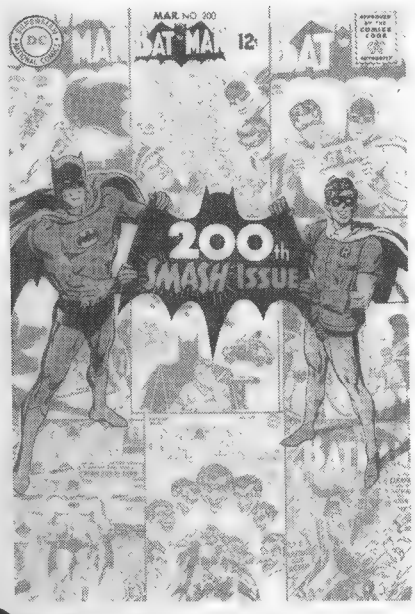
Mike W. Barr

According to page 99 of ***CBG*** #1612, Mr. Silver Age writes: "It would've been easier to make up good Scarecrow questions, if he'd appeared in more than one Silver Age comic."

What Age does this self-proclaimed expert think *Batman* #200 is from?

Maggie: *You're right about the story, sure enough.*

The Silver Age Scarecrow, introduced in ***Batman*** *#189 (Feb 67, "Fright of The Scarecrow," written by Gardner Fox and drawn by "Bob Kane" and Joe Giella), appeared again in "The Man Who Radiated Fear" (written by Mike Friedrich, drawn by Chic Stone and Joe Giella) in* ***Batman*** *#200 (Mar 68) — and, for that matter, again in* ***Detective Comics*** *#389 (Jul 69, "Batman's Evil Eye," written by Frank Robbins and drawn by Bob Brown and Joe Giella). It was only then that he disappeared from Batman's line-up of foes until The Fearsome Fowl-Foiler was involved with The Injustice Gang in* ***Justice League of America*** *#111 (May 74, "Balance of Power").*



The guy first showed up, of course, in the Golden Age in ***World's Finest Comics*** *#3 (Fal 41, "Riddle of the Human Scarecrow!"). But Mr. Silver Age deals with his own era of specialty. And it's* ***we*** *who proclaimed MSA an expert, not he. We figured his credentials, that by now encompass something like a decade and a half of professional study of that era, support that evaluation.*

However, we note that Horace (65-8 B.C.) once wrote, "Quandoque bonus dormitat Hormerus," which is to say, "Sometimes even good old Homer nods." And even some aging ***CBG*** *staffers and contributors can stand corrections from other experts.*

KATRINA FALLOUT

Leonard Gray
14 Morning Glory Dr.
Westwego, LA

Does anyone have any ideas as to how comics collectors in the New Orleans area, and likely throughout southern Mississippi and Louisiana, can catch up again on their regular titles?

I was one of the fortunate ones. I was only displaced for a month and lost only a few shingles and the oak tree in my back yard and none of my collection of 30-plus years. My job was still here, and no one in my family lost their home or livelihood.

However, the last comics I've been able to find came out the Wednesday before Katrina struck, meaning I'm behind on all the November titles and now most of December's, in the climactic issues of DC Comics' latest multi-title event. No comics stores are open here. One Barnes & Noble only just reopened, and it doesn't carry comics.

The store I've patronized, BSI Comics in Metairie, sustained flood damage and looting, while its owner sustained heavy damage to his own home.

The mail is not yet reliable, and I don't even know what I'm missing, as regards upcoming titles, books, magazines, videos or other merchandise.

I estimate it will take about six months of heavy back-ordering to try to catch up and I will likely spend years tracking down particular issues I'm missing, especially from other publishers' comics I collect.

Any suggestions? Perhaps a version of "Comics Relief"?

Maggie: *You have excellent questions to which we have few answers.*

The "Comics in Your Future" list we run in each issue should at least let you know what issues actually shipped, and we update shipping lists at ***www.CBGXtra.com****, if that helps. At least, it's the first step toward a wantlist.*

REMEMBERING MANTLO

Giulio Cicconi
Viale Della Resistenza, 16/C
64100 Teramo
Italy

Tony Isabella's touching sidebar article in ***CBG*** #1610 (page 203) on former comics pro Bill Mantlo's plight prompted me to write in to share with readers my personal link with the unlucky writer. I have fond memories of the events that led me to know Bill Mantlo and, thereafter, the amazing universe of the American comic-book marketplace. At the beginning, I was introduced to Marvel comics and subsequently to DC comics and other independent publishers. To me, that first encounter with stories of my favorite comics characters I had used to read in Italian before then, blew my mind away. That day — I remember it exactly — Feb. 1, 1985 — was a landmark event in my life (I was 14) as a comics fan and collector.

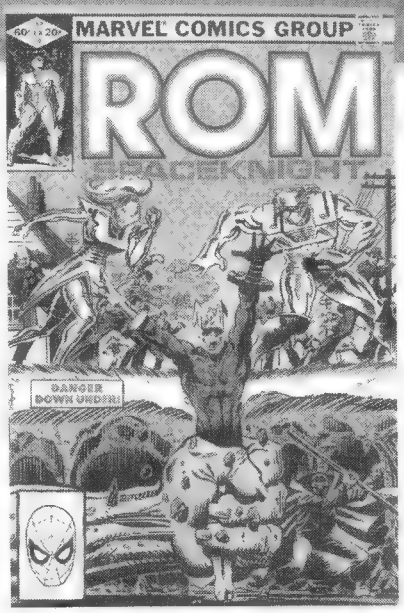
CBGXtra ONLINE BONUS! Don't want to wait to share your opinion? Log in now at www.cbgxtra.com, visit the Oh, So forum, and post away!

I got in touch with an American comic-book reader and dealer, Egidio Panaioli, a well-known and highly respected authority on comics history, both Italian and American, who today happens to be the owner of the longest-running comics shop in my town.

Among the comics I was given there was a copy of *ROM* #28 (Mar 82), pencilled by Sal Buscema and Joe Sinnott and written by Bill Mantlo. Back home, I spent all the remaining day and the following ones trying to understand the story with an English vocabulary handy, and from then on I was eager to do the same whenever I happened to put my hand on other American comic books.

My path and Mantlo's crossed each other in the printed paper several times over the following years, but on two occasions I still remember the writer's funny exposure to the comics community through the comics medium.

The two comics I'm referring to were both published by Marvel Comics in the first half of 1980s, the first being *The Marvel Fumetti Book* #1 (Apr 84) and the second *Micronauts* #58 (May 84). *The Marvel Fumetti Book* chronicled the daily duties of editors, assistant editors, writers, and artists at Marvel Comics editorial offices through short, funny stories composed by a rapid sequence of snapshots. The short story featuring Bill Mantlo



(nicknamed "the fastest writer in comics") showed the writer intent on writing a story with his typewriter (at the time, personal computers and/or laptops were uncommon) at an amazing, unparalleled, never-before-seen pace. *Micronauts* #58's back cover featured a touching pin-up pencilled by Jackson "Butch" Guice showing Bill Mantlo and the penciller himself bidding farewell to the series' character, that being their last issue on the series.

Bill, I'd like to thank you for introducing me to the U.S. comic-book world, for letting me learn English, and, above all, for lighting in my heart the burning passion for super-hero comics I'm now able to follow in their original editions.

TIP OF THE HAT

David C. Evanetz

Just a few brief comments regarding the latest ***CBG***: Having made the decision myself recently to give up on the major super-hero titles, I particularly enjoyed Tony Isabella's observation that it doesn't mean we have to give up on comics entirely (*Tony's Tips*, #1612, page 60). I love 'em and have for 50 years.

I still have *Archie*, *The Goon*, *Astro City*, *Lenore*, and *Angel*, to name but a few. Then there are the great Silver Age reprints to enjoy and discover by both big companies, plus *T.H.U.N.D.E.R. Agents*, *Magnus Robot Fighter*, and *Doctor Solar* collections. And how about *Mutts* and *Peanuts*? I applaud Tony's commitment to our medium of choice, and his opinion (in this case, anyway) is spot-on.

Jeers, however, to Beau Smith (*Dottin' the Eyes*, page 52). His opinion regarding the plotlines of various television shows in and of itself is fine: his opinion, right? Until he suggests that maniacs "on the edge" could be pushed over by watching an imaginary tale of a like-minded loon. Talk about shades of Dr. Wertham. Isn't that pretty close to what he told parents (and Congress) would happen if kids were allowed to read the likes of E.C.? Shame, shame.

I continue to enjoy the *10 Favorite Comic Book Covers* section. Hard to believe that no one's ever mentioned

FOR ART'S SAKE

by Chris Smigliano

SANTA CAME!!
SANTA CAME!!
WOW!! JUST LOOK AT ALL THAT SWAG!!
GO AHEAD, DEAR... OPEN THEM!!
ARE YOU KIDDING? OPENING THIS STUFF WOULD JUST DECREASE ITS VALUE ON THE COLLECTOR'S MARKET!
BUT..BUT, SWEETIE, EVERYTHING'S GIFT-WRAPPED!
THAT'S BESIDE THE POINT...
-NOT TO MENTION I ALSO HAD MY XMAS STOCKING SLABBED...

FULL FRONTAL NERDITY by Aaron Williams
MARVEL AND STEPHEN KING ARE DOING A "DARK TOWER" COMIC BOOK!
THIS IS FORTUNATE FOR OUR KA-TET!
I'LL WAIT FOR THE TRADE TO COME OUT FOR THAT ONE.
AH, THE AGE-OLD DEBATE: TRADES OR ISSUES.
I BUY BOTH.
THAT SOUNDS LIKE A WASTE.
NOT AT ALL! I GET TO STAY UP-TO-DATE ON MY FAVORITE STORIES, READ ALL THE LETTERS AND SUPPLEMENTAL MATERIAL, AND THE TRADE GIVES ME A SHELVED COPY I CAN RE-READ.
NOT TO MENTION THAT THANKS TO MY COLLECTION, THE INSULATION EFFICIENCY OF MY HOUSE HAS NEARLY DOUBLED.
GOOD WORK. YOU'VE SOLVED THE ENERGY CRISIS AND THE LITERACY PROBLEM AT THE SAME TIME.

Detective #347. I remember well being shaken to the core and hardly able to wait to get home to read it.

Keep up the good work.

KEY FINDINGS

Jim Klingler
22774 Juneberry Ct.
Elkhart, IN 46514

I have been looking around on my vacation at various websites trying to find *any* information or checklist for the Gold Key comics of times past. Unless I have missed an article in one of the older volumes of the *Overstreet Comic Book Price Guide*, I cannot find much information anywhere.

Specifically, I am looking for either a checklist or information about which Gold Key books came with pin-up back covers as well as the ad covers. I would like to collect the ones with the pin-ups but would like to know if they were produced in a 1:1 ratio — or what the production runs were and who decided them.

Is this information listed in your *Standard Catalog*? This would prompt me to buy one, if so.

I look forward to hearing from you at your earliest convenience, and perhaps you could print your information in an upcoming ***Comics Buyer's Guide***, since we Dell/Gold Key/Whitman collectors would like to have this information collected in one place for easy reference.

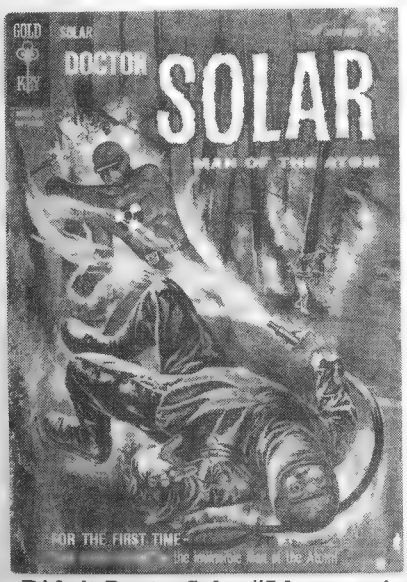
Thanks much!

Ray: The Standard Catalog of Comic Books *(now in its fourth edition) certainly has lots of listings for Gold Key books, including price information as well as other data. However, our detail doesn't include types of back covers, including the ratios at which they were produced.*

Maggie: *In fact, you raise an interesting question. Were the pin-ups part of* ***variant*** *editions? I've always taken it for granted that pin-up back covers were pin-ups for the entire print runs.*

If there were ad variants, it's a pretty good guess that the production runs were decided by the ad department coordinated by the publisher.

Hmm, let's take a look at ***Doctor Solar****.*



Didn't *Doctor Solar* #5 have a pin-up of the cover on *all* back covers?

SEVENTH HEAVEN

Gary Scott Beatty

I understand the competition between this summer's big events, *House of M* and *Infinite Crisis*. But the fight that heated up around Marvel versus DC's big crossovers seems to have pulled attention away from another event. Those who appreciate tight scripting and variety in crossovers should look to Grant Morrison's *Seven Soldiers* books from DC.

What's fun is seeing how versatile Morrison is writing a different genre. *Seven Soldiers of Victory* #0 started out as a team book that turned upside down by the end. *Manhattan Guardian* is straightforward Kirby-esque super-hero (with a strong, non-stereotyped black hero). *Klarion the Witch Boy* is gothic horror. *Zatanna* is one of the "if magic existed in our world" comic books. And *Shining Knight* is swords and sorcery. These are really blowing me away. Those who have been put off by Grant's strangest stuff, such as *The Filth*, can rest easy here. All the books are, of course, strangely interesting, because it's Morrison, but the plotting emerges coherently and the characterizations — even in people that only appear briefly — are

a pleasure to read.

The art is different in each, and each is excellent in its own style; Simone Bianchi in *Shining Knight* is phenomenal.

I haven't had so much fun reading a series in a long time and I can't wait for *Mister Miracle*, *Bulleteer*, *Frankenstein!*, and the *Seven Soldiers Special* #1 to finish off the crossover.

Readers who have become disgusted with the unneeded adult content in their favorite books should check out a small-press magazine called *Comics Revue*. Editor Rick Norwood hunts down the best newspaper adventure strips from the '30s to the present. I'm now addicted to *Comics Revue* — these guys really knew how to write adventure!

The current lineup includes *Modesty Blaise* ('81), *Gasoline Alley* ('78), *Flash Gordon* ('60), *Steve Canyon* ('67), *Krazy Kat* ('33), *Little Orphan Annie* ('38), *Mandrake the Magician* ('44), *Alley Oop* ('37), *Tarzan* ('49), *Rick O'Shay* ('69), and *Buzz Sawyer* ('56). The line-up changes over time depending on what the guys at Manuscript Press can dig up (there are few sources for this material other than old newspapers), but they always finish a story before moving on.

Does anyone watch movies on the 'Net? There is a great documentary up at *www.ifctv.com* called *Comic-Con Chronicles* that features friends I work with from *Students of the Unusual* (Terry Cronin and Pat Martin). It is free with your e-mail password and a fun look at creators trying to "work" Comic-Con International: San Diego.

Ray: *You can find more information on the Independent Film Channel's* ***Comic-Con Chronicles*** *as reported on our website,* ***CBGXtra.com****. There's a thread in our Ticker section about it, first posted in September.*

Maggie: *Agreement on* ***Comics Revue****! We've praised it in the past — and we echo your recommendation. In America, the cost is $45 for 12 issues from Manuscript Press, P.O. Box 336, Mountain Home, TN 37684. Diamond Comic Distributors also distributes it to comics shops.*

GIRL POWER

Kim Metzger
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Fort Wayne, IN 46818

Over the years, I've read newspaper columns that I was pretty sure were written by someone who just wanted to generate mail. I've seen columns saying Eisenhower's affair with his driver, Kay Summersby, was just a vicious rumor started by "lying little twerp" Harry S Truman (it wasn't, according to Summersby herself) and that Indiana is the dullest state in the Union. (The same columnist later changed his mind and said it was Iowa.) I had this same feeling, as I read the letter from Brian McKnight in ***CBG*** #1612 (page 230).

From his apparent contention that anyone who likes Supergirl must be gay ("The sight of a girl in Superman's costume seems like overt homoeroticism to me" — actually, a lot of people out there think *all* super-heroes' skin-tight outfits smacks of being "gay") to his dismissing of "Girl of Steel" as a "lame catchphrase" (hey, it's a nickname hardly any more lame than "Man of Steel" or "Boy of Steel"), McKnight just can't understand why DC has brought back this character who has appeared in "no fewer than five failed series over the last 35 years."

This last part reminded me of a friend who, after reading John Byrne's run on *Wonder Woman* and, finding he didn't like it any more than anyone else's work on the title and knowing that *Wonder Woman* has been a low seller in recent years, concluded that DC continued to publish the comic out of "political correctness."

No, DC continues to publish *Wonder Woman* because it's *financially* correct. *Wonder Woman* is one of the most recognizable and marketable characters in comics. Her series itself has had weak periods in sales. But that's made up for in nearly every conceivable area of merchandising that there is. If *Family Feud* asked a survey to name a super-heroine, Wonder Woman would undoubtedly be the #1 answer, and that's from the general, non-comics-reading public. And there's a good chance that Supergirl would come in at #2. That's why DC keeps the name alive.

Yes, I am fond of Supergirl. No, I am not gay. But I do know that, if it weren't for Supergirl, I might not be a comic-book reader. I first encountered the character in *Action Comics* #260 (Jan 60), her ninth appearance in that title. I was 5 years old, and, prior to this, my comic-book buying was irregular. *Casper*, *Dennis the Menace*, and *Mighty Mouse* were favorites, but I didn't go out of my way to buy them. I knew of Superman, but never really bothered with his comics.

Then, one of my older siblings brought *Action* #260 into the house. Supergirl was featured in both stories, "Mighty Maid" and "The Girl Superbaby." I had not yet run across Wonder Woman. I was several years too late for Mary Marvel. So, to me, the idea of a super-powered girl was new and one I liked. A few more comics with Supergirl came into the house, and I read them all. I was greatly disappointed when an old *Action* came in with Congorilla or Tommy Tomorrow as the backup strips.

It didn't take me long to think, "Why not start buying new *Action*s myself?" — which I did with *Action* #280. Eventually, this led me to buy everything with the other Superman characters, including *World's Finest*. That led me to start reading Batman stories, which led to *Justice League of America* (now I saw Wonder Woman), which led to the comics the JLA members appeared in, and so on. It was probably the exact domino effect DC was hoping for at the time, though it may not have anticipated Supergirl starting it instead of her more famous cousin.

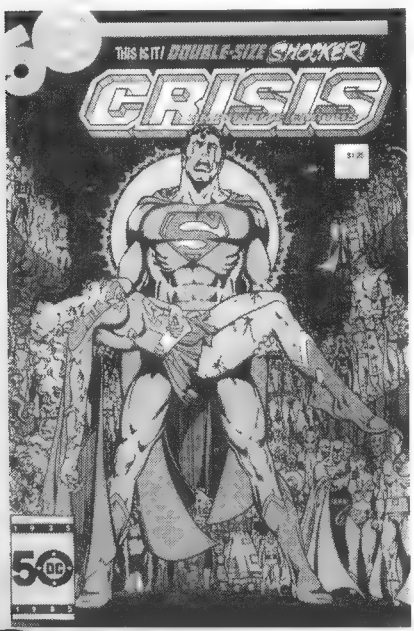
I'll admit, I had a childhood crush on Supergirl. But it wasn't hard to do. She was sweet with an attractive personality — well, attractive to a first grader. In short, she was someone you would like to be with.

Think about it. Many of us comic-book fans, if we daydream about super-heroes, fantasize about being those characters or variations of

them. But how many "heroes" today, if they existed but we were just plain old us, would we really want to be around? Spider-Man and Ben Grimm? Yeah, probably. Superman or Captain America we might find a little intimidating. Wolverine or Batman: Would we really want to be with them when they went into one of their bad moods? (Does Batman even have anything but bad moods any more?) As for Lobo: Isn't he just the kind who used to bully us in school? Why would anyone want to be around *him*?

But Supergirl aka Kara Zor-El aka Linda Lee Danvers would be someone you could just sit down and talk with, laugh with, share secrets with, whether she were your girlfriend or babysitter.

As for McKnight's complaint that Supergirl nullifies Superman's uniqueness as survivor of Krypton? Yes and no. I'll admit, grieved as I was when Kara was killed in *Crisis on Infinite Earths*, I thought John Byrne's following "cleansing" of the Superman universe was a good thing. But that's been 20 years now. It was a mere two years after *Crisis* that Byrne brought us the new Supergirl (the Proty Supergirl, as Legion fans liked to call her) that eventually became the one Peter David wrote about. And it was Peter's series that really revived Kara Zor-El. When Peter brought back that Supergirl as a guest star, sales of *Supergirl* jumped dramatically. It was then only a matter of time that Kara came back to stay — at least for the foreseeable future.



But, if I had my druthers, I might've preferred to see DC take a page from the animated Superman series and have Supergirl Kara come from Argo, a sister planet in Krypton's system that gradually died of shock waves from the latter's explosion. It would've been easy enough to establish honorary family titles between the planets so that this Kara would be Superman's "cousin."

The biggest problem with the Silver Age Supergirl was that, at some point in the 1960s, due to a change of creative teams or something, characters and plot lines from earlier in the decade (Lena Thorul, Comet the Super-Horse and his alter-ego Bill Starr, Supergirl's parents living in Kandor) were dropped. Linda Danvers entered college, and *Supergirl*'s writers didn't quite seem to know what to do with her. The situation worsened when she was moved from *Action* to *Adventure*, even more when Mort Weisinger retired. Remember Mike Sekowsky's (who at the time was doing the Emma Peel version of Wonder Woman) de-supering of Kara, to make her story a straight adventure strip, not super-heroic? Or how Linda became a reporter, went back to college, became a social worker, a soap-opera star, and then went back to college? No one was sure what to do with her. *That's* what killed the character.

I was happy when DC came up with the concept of Hypertime, because I knew that Supergirl, the one I grew up with, was still alive out there somewhere, fighting the good fight. I'm happy to see Kara Zor-El return and hope she has a long, happy run. Just keep her likeable. And be sure you keep a clear vision of what should be done with her.

By the way, just how long does a comic-book series have to run to be "successful"? McKnight referred to "five failed series" over the last 35 years. But the most recent before the current *Supergirl* title, the one written by Peter David, ran for seven years. In TV terms, that would be considered a long, healthy run. Why is it a failure for a comic book?

LOLLIPOPS AND A NICE CHIANTI

Steve Dixon
Via ***CBGXtra.com***

I think I have figured out why the general public still perceives comics to be a children's medium. Or why they are confused about it.

How many Hannibal Lecter lunch boxes and backpacks are sold to pre-schoolers vs. Spider-Man dittos? Or Superman or Wolverine?

The major comics characters have been licensed all over the place on young children's products, and, when parents bring the little ones into our store, they rush to the familiar images. We then have to explain that the Batman graphic novel that the kid wants may not be age-appropriate.

But we never have that problem with *The Silence of the Lambs*, which is usually in stock.

The massive licensing of major comics characters to very young audiences has pretty much labeled them to be kids' fare. And, since Spider-Man and Superman and Green Arrow are all over "little kids" stuff and they are in comics, then comics must be for kids.

But parents have been told that not all comics are for kids, but they can't figure it out, so they don't let their kids have comics.

Do you get it?

JJM: *Where does* ***Lord of the Rings*** *fit into this theory? It was heavily licensed — and won a boatload of awards from people who generally ignore genre movies. Maybe because it came from prose fiction first? What if Tolkien had done the story in comics form, I wonder ...*

ECLECTIC AVENUE

Chris Juricich
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Berkeley, CA 94702

Far be it from little ol' me to be the final arbiter of how to store and categorize comic books in a hobby that is arguably quite eclectic, but Maggie — when comparing your list of self-described "eclectic" comics found when your comics are alphabetized, I was simply aghast (#1611, page 232)! By and large, the titles you listed under the "A" listing seemed, by your own example, fairly mundane and awash in science-fiction/super-hero: *Armageddon 2001*, *Armor*, *Armageddon: Inferno*, and almost all '90s books! No, not that there was anything wrong with your list — but eclectic? I wouldn't go that far! Certainly, your listing of the presumably Golden Age *Army & Navy* when placed against the typical DC or alternative '90s publisher could be called such, but to compare to one of

my own boxes with *Ultimate Fantastic Four, Adventures into the Unknown, Little Archie, House of Secrets*, and *Pebbles and Bamm-Bamm*, I mean, which is a better example?

I'll grant you that one might find one box simply full of *Detective Comics*, ranging from #295 through to #470 or so, but so many others, when opened and looked through, will give one a very wide variety of comics reading from funny animal to Silver Age to a recent Ultimate Marvel comic!

Still, that's only one argument for keeping comics out of order. As a general rule, for years I kept them all in order, since it's a common enough trait for a fanboy to want to keep things ordered as much as possible. All one's pins in a row, lined up — and, yes, there is an odd beauty to looking at a complete run of *Rip Hunter, Time Master* #1-29, but I still adhere to the preference for mixed lots. It gives a delightful vibrancy to a collection that the static alphabetical-chronological approach simply slaughters mercilessly. Order vs. chaos?

Rip Hunter
TIME MASTER
STILL 10¢
"The ALIEN BEASTS from 500 B.C.!"
BONNE! CORKY! ABANDON THE TIME-SPHERE — OR YOU'LL BE KILLED!
NO, RIP! WE'VE GOT TO GET IT ALOFT — OR WE'LL ALL BE STRANDED IN THE PAST FOREVER!

I'm pretty convinced that comics aren't going to die off — ever.

Let's face it: Ever since super-hero comics dominated the scene from the '60s, it's been what the public seems to want anyway, right? One may decry that Western comics aren't available or detective comics aren't available, but, if you look on television or in film, how often do you see either of those genres? (I grant that there are loads of police shows and forensic shows, but they're slightly different.)

Sales have gone down over the years, prices have squeaked or soared to new dizzying heights, and fan abuse by the publishers has been rampant. Fan abuse? Oh, you know — the history of comics is littered with vain attempts by the publishers using "event" or "crossover" or "variant" editions to generate excitement for the fans, but historically one only has to look at the past couple of decades to see how well that's worked: not very well.

At 51, I'm still reading these damn things on a fairly regular basis and I've even got an entire two-car garage stuffed with them for my eBay comics sales business. One might say that I'm also jaded to a degree through my experience of reading popular entertainment for as long as I have — and, when a new crossover is hyped, a new creator is extolled, or a new title is rolled out, it's typically met with a yawn and a click to some other news page.

But the prices ... that's been the real kicker. Not just for me, but for so many others! Yeah, yeah — $2.50, $2.95, $4.95 with better paper. *Whatever*. For what is considered a popular entertainment medium, it's simply more than most people are going to want to pay. All one needs do is take a look at the music or film industry and see what's happening online, as folks go online to Napster or LimeWire or wherever to pull music or movies off the Web — $8 for a matinee? $14.99 for a CD?

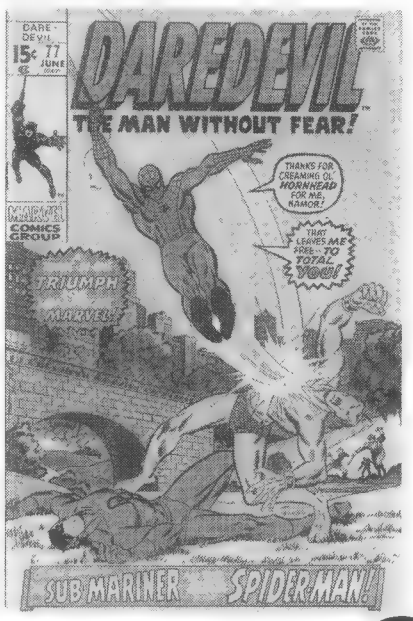
One can easily argue that neither the music nor the moviemaking industry is going to suddenly fade from our popular culture any more than funnybooks. Music's been around forever, film for perhaps 40 years more than comics, and, well ... people like them. People don't want to do without the entertainments, but people are really, really irritated at the costs of procuring them. And who can blame them? Be it inflation or the times or greed somewhere in the supply chain, it doesn't matter.

So comics disappearing? Nah. Just as folks have changed how they get their music entertainment, so, too, has the comics-publishing biz. Plainly, the trade-paperback collection or the graphic novel is a means to the end of the publishers' survival. We've seen this over the past decade and a half; we've seen the growth of the big-box bookstores that carry a comic-book-trade-paperback section, and, while the price point is significantly higher than just a pamphlet-priced $2.50, it's a much better value. The phenomenon may ultimately rub away the periodical as we know it, just as direct-to-DVD sales may wear away movie theaters, but the uncanny combination of words and pictures as a communication form is too basic to human nature for something like a comic book to ever fade from existence.

And the periodicals themselves? We've seen comics stores eschewing back-issue sales, cutting back on their purchases of these, as sales have proven stronger in other areas, be it toys or graphic novels.

I understand, of course, that CGC has a service that actually has some value for the hobby of comics collecting. It's plain that having a third-party grading service that has attained a reasonable measure of trust and success is something of a boon to the industry. That said, how can one fault those who take advantage of the circumstance? The circumstance? Why, that comics that receive high grades will enjoy a high multiple in increased value to other collectors.

You could buy a non-slabbed comic book in high grade from a reputable dealer and pay whatever the price guides list for the title — or you could get a slabbed copy and pay perhaps five to 10 times the amount. For instance, I have a copy of *Daredevil* #77 in Very Good. Guide has this at about $8. In my eBay



auction, I'm charging $9.95 minimum bid and $9.95 for shipping (shipping and handling based on similar items' shipping costs listed). Ordinarily, I might charge the guide price for the book plus $2 shipping and handling.

Well, someone has bid on this and is willing to pay the seemingly exorbitant shipping and handling, as well.

But ... it's only in VG (4.0) ... so it's still a mystery to me why someone would want this. It's just VG!

Of the dozen or so CGC comics which I listed this past week, mostly out of curiosity, two have received bids (*Wolverine* #1 by Frank Miller in 8.5) and the rest no nibbles. Yeah, well, whatever.

These CGC books were tossed into the sale of a guy's collection at the last minute and, other than listing them at my eBay store, I'm not sure what I want to do with them. I've very little knowledge of CGC and how its graded items move in the marketplace and little interest in finding out.

I'm just listing them all at $9.95 with $9.95 shipping and handling and hoping for the best.

LAST KISS FOR MERRIWELL

John Lustig

In the wrap-up of Michelle Nolan's article (***CBG*** #1612, page 112) on fictional sports star Frank Merriwell, she asked, "Has anyone made any Merriwell sightings in any form of pop culture in the past 30 years?"

Yes, I definitely have. In fact, I've been responsible for launching Merriwell back into the world several times. And the publication where Merriwell appeared? ***CBG***! Well, sort of.

When Charlton Comics was selling its properties in 1987, I purchased the rights to one of its romance series, *First Kiss*. At roughly the same time, my friend Steve Sibra purchased the rights to several other comics titles from Charlton — including its four-issue series *Frank Merriwell at Yale*.

Several years ago, I finally convinced Steve to sell me the *Merriwell* series. Since then, I've used the Merriwell art several times in my *Last Kiss* comic strip in ***CBG***. I've also used the art in a few of the *Last Kiss* refrigerator magnets that I've created. (Among the many magnets that I've done, a handful have a homosexual theme. And that's where the Merriwell material has proved particularly handy. There just aren't that many instances of guys hanging out together in romance comics. But in sports comics, guys with guys is the norm.)

As Michelle notes in her article, the *Frank Merriwell at Yale* comic-book series featured great art by Dick Giordano and Vince Alascia. In an upcoming *Last Kiss* comic strip or two, I'll feature some of that art and note its use so that ***CBG*** readers can get a better look.

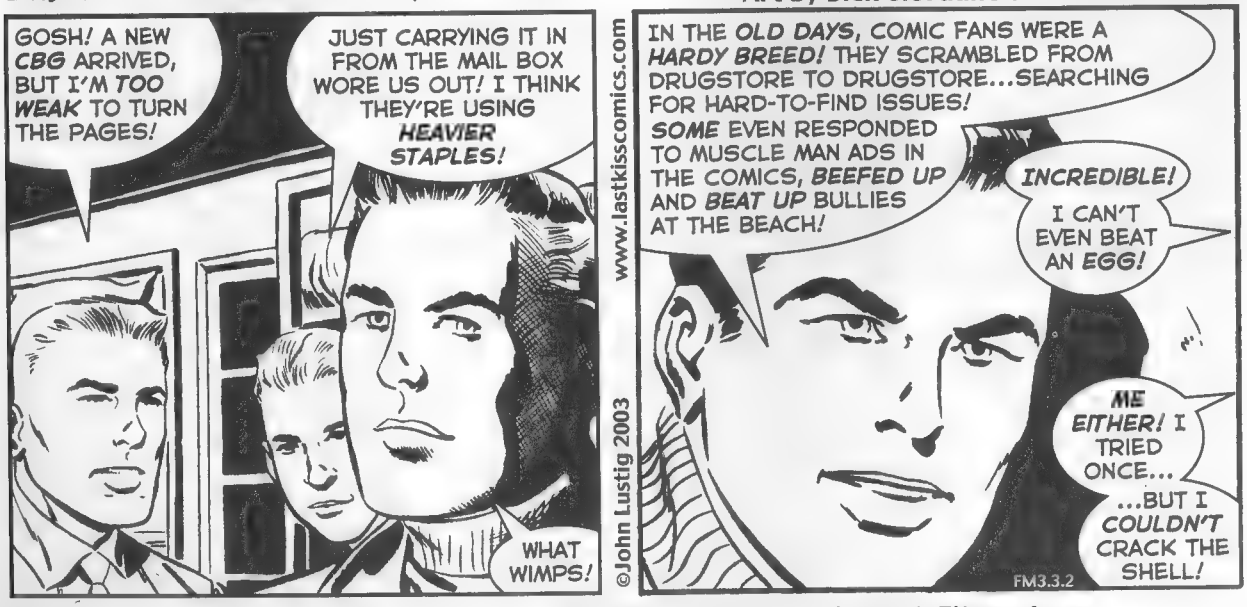
I should point out, though, that I've never used Frank Merriwell's *name* in *Last Kiss*. It's unclear to me at this time whether Merriwell as a character has fallen into the public domain. So I'd rather play it safe and give him another identity whenever I use art featuring his character.

Oh, one more thing: As long as I'm explaining about *Last Kiss* source material, I should point out that, a couple of years ago, I purchased stats to some of Charlton's old hot rod/racing comics. I haven't figured out yet how I want to use this material, but I'm sure it'll eventually show up in some of my *Last Kiss*

LASTKISSCOMICS.COM™ BY JOHN LUSTIG

Let's be honest! In fact, let's be brutally, frankly and insultingly honest! The comic industry is in bad shape! No, I'm not talking about sagging sales. I'm referring to sagging triceps, flabby biceps and bulging bellies! And I suppose that's to be expected! After all, reading and collecting comics is not exactly a major, calorie-burning activity! Luckily for you, *Comics Buyer's Guide* is here to help!

Art by Dick Giordano and Vince Alascia


GOSH! A NEW CBG ARRIVED, BUT I'M TOO WEAK TO TURN THE PAGES!
JUST CARRYING IT IN FROM THE MAIL BOX WORE US OUT! I THINK THEY'RE USING HEAVIER STAPLES!
WHAT WIMPS!
www.lastkisscomics.com
©John Lustig 2003
IN THE OLD DAYS, COMIC FANS WERE A HARDY BREED! THEY SCRAMBLED FROM DRUGSTORE TO DRUGSTORE...SEARCHING FOR HARD-TO-FIND ISSUES!
SOME EVEN RESPONDED TO MUSCLE MAN ADS IN THE COMICS, BEEFED UP AND BEAT UP BULLIES AT THE BEACH!
INCREDIBLE!
I CAN'T EVEN BEAT AN EGG!
ME EITHER! I TRIED ONCE...
...BUT I COULDN'T CRACK THE SHELL!
FM3.3.2

Next week: Part 2 of the Last Kiss Guide to Comic Book Fitness!

strips for ***CBG***.

Maggie: *The first Frank Merriwell story appeared April 18, 1896 in* ***Tip Top Weekly*** *#1. The movie serial* ***The Adventures of Frank Merriwell*** *was released in 1936. If its copyright was renewed, then, the latter would still be under copyright protection, but the character Frank Merriwell would be in public domain.*

If there's been recent enough use of "Frank Merriwell" as a trademark, you might not be able to use it in the title of a publication, but you should be able to use him in a story with a non-Merriwell title. (Note, Frank Merriwell Incorporated was listed as the publisher of a line of Merriwell reprints in the 1970s and is apparently still active, announcing new releases relatively recently.)

MORE *CBG* AND LOPEZ

Nelson Jimenez
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Dubuque, IA 52002

I have greatly enjoyed the new ***CBG*** format but I feel it should be coming out biweekly instead of monthly. Look at *TV Guide*; it has color and black and white and is able to publish weekly. What do other fans think?

Was I one of the only people to enjoy the *Fantastic Four* movie? I thought it was action-packed, humorous, and had great special effects. Ben and Johnny were the best characters in the film. I didn't like the new Doom origin, but overall it was a fun film. Hey, it was a classic compared to *Man-Thing*. (Boy, what a dog that was.)

I also wanted to give kudos to the team responsible for the *Donna Troy* mini-series. It was great to see Phil Jimenez, J.L. Garcia Lopez, and George Pérez working together. The art was awesome. Why doesn't DC give Garcia Lopez more work? How about a trade paperback on some of his best work over the years? It would be hard to choose one story over another, since he always does great stuff.

One final note: While I love seeing John Byrne back at DC on *Blood of the Demon*, *Doom Patrol*, *Action Comics*, *etc.*, why does he mess up continuity? Why re-begin *Patrol*? Why ignore everything that Joe Staton, Grant Morrison, Paul Kupperberg, *etc.* brought to the team in the years since the Drake-Bruno team?

Ray: *I suspect the similarities between the production processes of* ***CBG*** *and* ***TV Guide*** *end with the color and black-and-white format.*

JJM: *For one, they have a few dozen more staffers!*

ALL IN COLOR FOR ... WHAT?

Bert Duckwall

Today, I went to the flea market at the Allstate Arena outside of Chicago in Rosemont, Ill. They had a lot of Archie comics and a few dog-eared Marvels, but no quarter comics.

When I was growing up, a great way to experiment with books was to sample different titles for 25¢. Those days are long gone. A couple of weeks ago, I almost got into it with a dealer who had a stack of comics that looked as if they'd come back from the war. I told him that they were not worth $2-$4 each and they were only reading copies that were worth a quarter. Remember, this is a flea market, not Sotheby's.

I think a major problem with comics today is the cost is too high. These publishers and distributors can state their case all they want, but the comics are just not worth $3 brand new.

Another kick in the pants came on the drive home. A block south of the Allstate Arena was the Ramada O'Hare hotel, the site of many conventions over the years. They are in the process of tearing it down. Progress sucks, doesn't it?

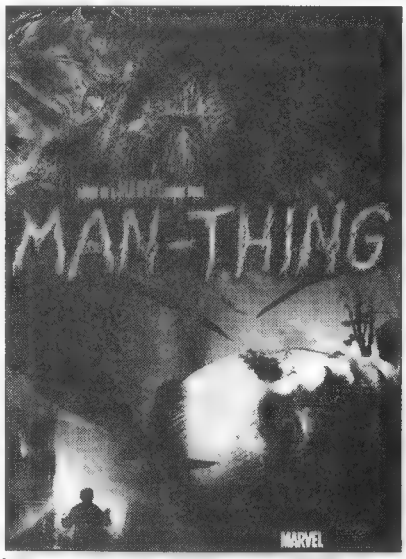
Maggie: *It's almost a matter of routine that comics at flea markets will be overgraded, overpriced, and damaged by being displayed. I never bother to point any of that out to such dealers; there's little point.*

Take a look at John Jackson Miller's essay ("Tomb ... Raided: The increasingly futile adventures of the comic-book scrounger") way back in ***CBG*** *#1601 (page 38). For example: "... this vendor had the most expensive comic book in the store,* ***Ripley's Believe It or Not*** *#62 in Good, for six bucks. That's more than* ***CBG*** *has ever seen it go for in Near Mint — when it goes at all."*

SWAMP GAS

Rob Worley

I must take exception with Timothy J. Wood's review of the *Man-Thing* movie (#1612, page 94). It's not that I disagree with the one-star rating or his general assessment of the quality of the film. It's the part where he says, "Lay [the dull predictability] at the feet of writer



Hans Rodionoff, because director Brett Leonard ... does a skillful job trying to build suspense ... but he has little substance to work from."

Wrong. Sorry.

The filmed version of *Man-Thing* is a far cry from the chilling script that Rodionoff wrote. It was the director's discarding key plot elements, reducing characters to stereotypes, and generally squandering Rodionoff's efforts that trashed a well-crafted story and turned this movie into the swamp gas that it is.

Not that Wood (or anyone else watching the DVD) would necessarily know all this, but perhaps, if he doesn't actually know, he shouldn't speak as if he does. There's plenty to criticize about this movie without such speculation.

CASTING ABOUT

Brian Jones

I was going to write in a month or so back after reading people pick apart *Batman Begins*, but, after reading Dave Zefi's letter (#1613, page 220), I just had to.

First, I'd like to say I read both Marvel and DC books but freely admit I'm more of a DC guy. I say this because in every letter that I've seen in ***CBG*** on this topic, the writer feels the need to say the *Fantastic Four* movie was better or more enjoyable, which leads me to think this is more about party lines than a good film. I wanted *Fantastic Four* and *Batman Begins* to both rake in huge box office. The reason is simple: More of our heroes get a chance to hit the big screen and television, if Hollywood thinks cash is there for the taking. I mean, after all, if not for

WHO ARE YOU AND WHO ARE YOU WITH?

copyright by Briz

RY, HAVE YOU SEEN THIS BEAUTIFULLY PAINTED GHOST RIDER SERIES??
AND LOOK--THERE ARE ANGELS IN THE STORY! GUESS THOSE HEAVENLY GUIDES WILL SHOW 'OL G.R. HOW TO BEHAVE LIKE A REAL HERO, HUH?
JUST A HUNCH--
I'M GUESSING NO.
GHOST RIDER
10 TONS
-BRIZ '05

the Reeve *Superman* movies, would *Batman* or *Spider-Man* have been made, or would we still be waiting?

On to Zefi's comments on *Batman Begins*: In a couple of areas I do agree with him: Katie Holmes was bad; not once did I buy her as a district attorney. I also would love to see Sandy Collora's version of the suit over the rubber outfit. I doubt we will ever see it; this is what the movie-going audience now pictures as Batman.

As for the numerous areas in which I disagree: The script was solid and made an origin film exciting to watch.

Thank you, David Goyer and Chris Nolan, for saving The Dark Knight. The cast, other than Holmes, was solid — in some cases, inspired. The villains had a clear purpose and the threat was real.

Bale was excellent and will grow into the boots. Don't think so? Rent *The Machinist* or *American Pyscho*. These films show his talent and how far he's willing to go for a role.

Let's talk about Zefi's choice in casting for a sequel. Andy Dick as The Joker, Ashton Kutcher as Harvey Dent, and Paris Hilton as a love interest. Come on! He pans Bale, Caine, Freeman, and Oldman's performances and offers these choices. I can live with the fact he prefers Keaton or Burton, but, if any of the fine actors he mentioned get those roles, I'm staying home. I could go on about his complaints or suggestions but won't. Just let me say this is the closest thing to the character that has been put on the silver screen to date. It is the best of the series, and I eagerly await more.

Fantastic Four was disappointing. It had great effects and could have been so much more with a better script. I could sit and nitpick but won't. If you liked it, great; if not, let's hope they knock our socks off the second time around. I grew up reading about The FF and will buy a ticket for round two, if they make it.

APOCALYPSE SOON

Jim Verden
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In his recent *But I Digress* (#1612, page 238), the ever-insightful Peter David pointed out the following: "New titles with new characters, or relaunches of second-and-third-tier characters, are facing a marketplace that's toxic to anything that doesn't focus on the long-standing iconic characters."

With no new characters to grow and progress with, major entertainment corporations will soon face a serious creative and financial dead end.

They will have sucked their properties dry, similar to the proverbial over-tapping of the well.

As David so succinctly points out, it's a situation that feeds upon itself. No one is buying into new characters at the loyal, yet limited, audience of comic shops; the general populace is reading less and less (let alone paying for reading material); kids (the future) are underwhelmed and uninterested in most new printed comics characters, *etc.*

The editors at The Big Two are following the same strategic path as movie studios: focus on longstanding iconic characters in the short term and worry about the long term later. Come to think of it, this path represents a microcosmic example of society in general! But I digress.

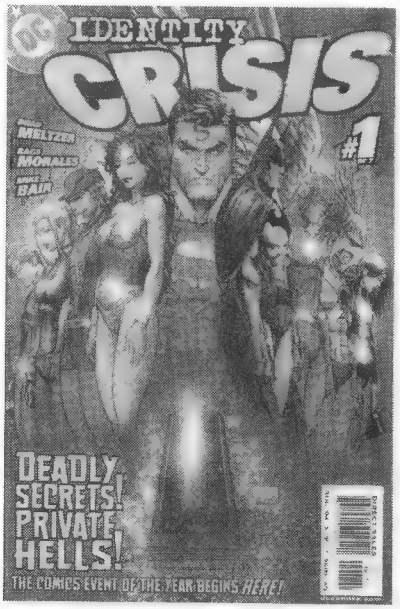
Every few years or so, the buying public will still come out to see a Superman, Batman, X-Men, Spider-Man, *etc.* movie. Money is being made in the short term. But, obviously, a continuous cashflow is the key to keeping any business alive. The publishing business cannot survive on dollars that come in every few years or so when general public attention is focused on iconic characters. Comics readers' interest must be piqued, and their dollars must be spent on a weekly and monthly basis.

But the future is bleak until someone steps in with new characters and fresh ideas that will also elevate even the successful iconic characters. For example, interesting *new villains* still need to be introduced continually. New villains still constitute new characters.

Infinite Crisis and, to a lesser extent, *House of M*, are great vehicles of excitement that result in units flying from retailer shelves. But, as David points out, they are only successful amongst an aging readership. I'm discussing future readership here.

There is no doubt: It's a tough market out there. Let me emphasize that this is not an indictment of any of the hard-working writers, artists, editors, producers, directors, actors, *etc.*, who bring us all of that quality entertainment.

I'm merely trying to get everyone involved to focus on the fact that, as the great Jack "King" Kirby himself proclaimed, the creation of new characters is the key to healthy, future storytelling in society. And comics are still the most cost-effective way to introduce and nurture new characters and universes before they move on to the more expensive, (and currently more popular) media of television, film, and videogames.



UNMISTAKEN: IDENTITY

Chris Murphy
Via ***CBGXtra.com***

I was recently at a trade show for my company. I am a bookstore manager. I am always excited to see DC Comics at the annual get-together. The people are always friendly and have suggested many great titles! I may have a smaller bookstore but I add my "drop to the bucket" by making sure I stock such great titles as *Fables* and *Identity Crisis*.

Speaking of *Identity Crisis*, DC brought in Brad Meltzer to meet the managers and sign copies of the collected hardcover. It was an honor to meet him and I want to thank him, also!

Anyone looking for a suggestion for a Christmas present for that mystery-thriller reader in your life should give a copy of *IC* and one of Meltzer's many novels. What a great way to introduce someone to the wonderful world of comics — or a comics reader to the world of general books. I know I've sold an extra copy of *IC* to a customer asking for *The First Council*.

Thanks, DC. Thanks, Brad.

I will miss Sue and Ralph Dibny's adventures.

Maybe Meltzer could write a prose novel with the loving couple as the detectives. As a loving tribute? I am sure it's never easy for any author to kill any character that has such a history, and I am sure Sue meant something to Meltzer; after all, he put so much meaning into Ralph's grieving.

THE HORROR, THE HORROR

Jeff Patton
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Massillon, OH 44646

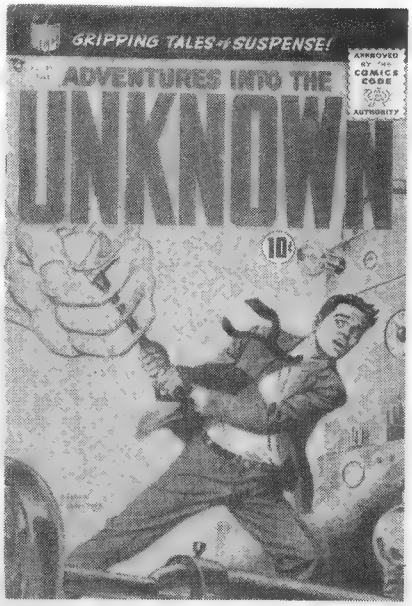
James Mishler's article on *Horror Comics* in #1612 (page 24) was good reading about a topic that has been written about in many fan magazines and professional publications covering the world of comics.

Pre-Code horror has probably been written about the most: *Comic Book Marketplace* and the early '90's NEC Press title *Tales Too Terrible to Tell* both had good articles on pre-Code material. George Suarez wrote interesting columns for *Tales Too Terrible*, some of which compared the reprints found mostly in the Stanley Morse titles, *Shock, Chilling Tales of Horror*, and *Ghoul Tales*, to the original, pre-Code versions of the stories.

The Stanley titles weren't mentioned at all in Mishler's article. Dates on those magazine-size reprints are approximately 1968-1972. The Eerie Publications titles are mentioned in the *Dark Age of Horror Comics* part of his article. These began around 1965-66, and, for the first few years, contents were pre-Code horror reprints from Farrell Publications. Garish painted covers are a feature of the Eerie mags — new covers — I've no idea who drew them, but it wasn't anyone notable. (Frazetta, Jack Davis, Ken Kelly all did very nice covers for the Warren magazines, to name just a few of many talented artists.)

As with most dark ages in history, information is skimpy at times. I would have liked to see space devoted to *post*-CCA fantasy and suspense titles in comics. ACG, Atlas, and Charlton all come to mind as publishers that had success in this area, sticking with the 32-page comics format (instead of going magazine size) and working with the Code. Next to no gore, suspense, and fantasy stories, and relying on a twist ending, as E.C. had done in the Golden Age of horror comics, albeit with more blood and guts.

Speaking just for myself — I'm 63 — I grew up reading the E.C. titles and enjoyed the heck out of them: plenty of action, snap/twist endings, and great art. The "other guys" just weren't as talented, though they were prolific, and there was plenty to pick and choose from, depending on how



particular you were about spending that dime — as Mishler mentions, 150 titles in mid-1952 devoted to horror (and, sometimes crime). Wow, what more could any young man or woman want? Cheap thrills, gory fiction, bright colors, and all for 10¢.

I recall buying Harvey titles and Atlas titles when I was 10 years old or so, and, while they weren't as good as E.C., they weren't worthless, either. Harvey, for example, had Bob Powell and Lee Elias as steady contributors, plus Howard Nostrand and Rudy Palais and Warren Kremer. Nostrand was a talent — ever see his interview in Bill Spicer's *Graphic Story Magazine?* Fanzines such as that bring back the 1970s — another one of those 20/20 hindsight stories — used to have it, decided to sell it or trade it off, and now, of course, wish I had it back again.

Isn't that the collector mentality and one of the reasons we seek back issues? Are we accumulators, speculators, hoarders, or ...? I think there's a little of all three of those categories I just mentioned in most collectors. As Peter David mentions in his latest column (#1612, page 238), *where are* the 7-10 year olds who just *read* about Spider-Man in comic books? But they watch him on television every day and they've seen both of the movies, all of those spin-offs based on a popular character, merchandising — you have to give those manufacturers credit; they get us hooked.

Going back to the issue at hand — Mishler did pretty well with the other time periods of horror comics;

genres and sub-genres were well-covered. The only quibble I could possibly come up with as far as the sub-genre classifying goes was that he didn't mention undergrounds. I refer specifically to *Skull*, which was E.C.-style horror and well-done stuff. No CCA for underground comics of the late '60s: Wasn't that kind of the point of underground comics? Replace the schlock Marvel and DC, no heroes — Wertham would've loved them as much in the late '60s and early '70s as he did crime and horror back in the Eisenhower '50s.

It seems to take only 20 or 30 years for the magazines and/or comics to be collectible. I recall buying, from a collector, *House of Mystery #1* (Dec 51) for $25 (circa 1984). I also bought a bunch of *House of Mystery* and *House of Secrets* from him for about 25¢ each. Try to do that now that they're hot, and both collectors and dealers often have them over-valued; not everything will bring guide prices — it's a competitive market.

Oh, yeah: I did notice that, on page 164 of #1612, the Near Mint price is now a mere $2,000, up from $1,750 a year ago. Well, the copy I purchased 20-21 years ago wasn't Mint or even close; it was somewhere in what I like to call the "vicinity of Very Good" — a decent, read copy not junky in any major respects. I paid a fair price for what the comics were worth, at the time — 25¢ each wasn't a lot to pay for all of the rest of the *HoM*s and *HoS*s, but it was what the guy was willing to unload all of them for. As usual, you couldn't pick and you had to buy them all to get the "good price" for the lot. I couldn't complain, since I had done a lot of business with him before and did a lot more after this transaction had taken place, too.

I also enjoyed your *Obligatory Fight Scene* columns. When the reviewers don't agree, it makes for one to two pages of interesting and amusing reading. Back and forth discussions are one of the things that makes us glad to be in the United States of America, where you have the right to your opinion(s) and to express them freely: It makes things go a bit easier, I feel. Free enterprise is a wonderful thing.

Overall, a lot more good than bad or indifferent in #1612, and the articles I've brought up helped to make it a good issue. I also think it would be great if all issues were bagged; I've touched on that before, right? Continued success ...

NAME THAT COMIC

David Malcolm Porta
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Sacramento, CA 95820

In the 1990s, when I bought a collection of the 1912 *Sherlocko the Monk* strips through Bud Plant, I learned of Gus Mager and his *Monk* strips — *Knocko the Monk* (1904), *Rhymo the Monk*, *Henpecko the Monk*, *Groucho the Monk*, *Sherlocko the Monk* — and that they led to the naming of the Marx Brothers.

MR. GROUCHO, WILL YOU KINDLY RETURN MR. HAMFATTO'S MANUSCRIPT?
NOT ON YOUR LIFE! — "BEREFT OF PATRIOTISM" HAS KEPT ME AWAKE THE LAST SIX WEEKS!
ASTOUNDING.
Gus Mager

Now I learn that Bing Crosby's moniker also comes from a comic strip: *Bingville Bugle*. Also, Skippy peanut butter came from a comic strip.

T.A.D. Dorgan created slang that defined an era.

Amazing. Comic strips were such an influence on pop language and culture. The Marx Brothers thrive on DVD. Who knows Mager? Crosby thrives on CD. Who knows *Bingville Bugle*? The peanut butter thrives. Who knows Percy Crosby's lovable *Skippy*?

Being a comics fan is like belonging to a secret society. We are the *cognoscenti* of arcane treasure. How delightful.

Speaking of arcane ...

Did Bill Finger live in Rockland County? He makes a reference to the Pamaro River in a *Batman* time-travel story that takes place in Colonial America. It appears in *Batman Annual* #1, reprint edition (1999). The Ramapo River begins in Orange County, N.Y., and flows through Rockland County, N.Y., an old suburb of New York City. The town of Ramapo is in Rockland County.

Rockland County, especially the town of Nyack, was home to O. Henry, Milton Caniff, Helen Hayes, Dustin Hoffman, and Harry Bellever. Washington was headquartered there in the hamlet of Tappan for a season during the Revolutionary War, and British spy Maj. John Andre, plotter with Benedict Arnold, was imprisoned, tried, and hung in Tappan.

Ramapo Indians, Ramapo Valley, Ramapo Mountains. Ramapo River. Town of Ramapo. Rockland County. So. Bill Finger?

Maggie: *Well, actually, **I** knew about the Marx Brothers connection (and it's why "Chico Marx" is pronounced "chick-oh," not "cheek-oh"), Mager, and Dorgan ("hot dog" was one of his terms).*

*Oh, but wait. As you say, we are the **cognoscenti**.*

As for Percy Crosby, the story of what happened to him because of Skippy peanut butter is heartbreaking, which is why I won't buy Skippy peanut butter.

MAKING THE GRADE

Frank Cooper

I received a long letter from my brother today with copies of a discussion he has been going back and forth with John Jackson Miller on the ***CBG*** website. His name is Anthony Cooper (***CBGXtra.com*** member name YZJBrak), and I feel he is right on all points. For those of you without computers, let me address the "argument."

CGC grades comics they see signed as special "Signature Series" books, but variant signature books that come from sources such as Dynamic Forces are considered

I READ A VERY ELEGANT POEM ONCE ABOUT A BIRD THAT FELL IN LOVE WITH A LIGHTHOUSE, AN' IT BEAT ITS BREAST ON THE GLASS UNTIL IT FELL DEAD ON THE ROCKS BELOW.
BUT THE LIGHT KEPT SEARCHIN' FOR THE SHIPS FAR OUT AT SEA; LOVE IS LIKE THAT.
THAT'S AWFUL SAD, AN' TO THINK YOU'RE IN LOVE.
OH, BUT I'M THE LIGHTHOUSE!

Percy Crosby's Skippy was famous, his adventures running from 1919 to 1945. Skippy's on the right.

Women are mysterious--almost mythical--creatures to many of us. We've read about them--in comics, of course--but what do they really want? Who knows? That's why smart fanboys--who're lucky enough to get dates--always give their sweeties a choice of gifts!

Art by the Vince Colletta Studio

SO WHAT'LL IT BE? A DIAMOND RING? OR A MINT COPY OF *PRUNEBOY #1?*
DO YOU EVEN NEED TO ASK?
THANK HEAVENS!
I'M GETTING *THE RING!*
SHE'S GETTING THE COMIC!
©John Lustig 2005
32.1.10

Happy holidays from Last Kiss!

"qualified," regardless of who saw the book signed or what type of COA (certificate of authenticity, for novices) it comes with.

The point is that it has always been proper grading that *any* writing on or in a comic other than a small date stamp or inked, or file copy stamp is a defect. Certain rules could be made for the *Marvel Comics* #1 pay copy, but I don't feel it should be graded as high as it is, though it *should* be valued as high as it is. Do you see my point?

Now, ahem, it's time for me to pull the tiger's tail again ... That said, there are *no* Larson copies that should grade higher than 4.0 unless they are qualified.

Come on people, wake up. There is a man's name pencilled or inked on the cover of the book, and he had nothing to do with any part of the book's creation. Now, I would pay more than Overstreet's 9.0-9.2 guide prices for most of these books, but, according to grading standards we have all adhered to for 40+ years, these books are Very Good (but with white pages and excellent cover gloss). I once bought a run of *X-Men* from #94-135 from a pawn shop for 20¢ each. They all looked Near Mint except for a store stamp ("Golden Rule Pawn Shop") on the cover. So, since these books are now valuable, I regret that I ever sold the Golden Rule collection for the VG price. Maybe I can get the pawn shop owner to come to CGC with me, if I can find any copies from the local collectors.

Imagine yourself owning an expensive *X-Men* #94 in CGC Universal 9.4 NM with its pawn shop pedigree — no, wait, Signature Series signed *and* stamped by pedigree compiler (and heck of a pawn broker) Jim Parsley — only 3x guide.

Just call 'em VG or qualify them. People will pay the same, even if you tell the truth. Get the facts straight.

All right, now, all you loyal CGC Eloi get your pens ready. I expect to see your hate mail ASAP. Thank you for the time.

JJM: *I'm not aware that any other hobbies where autographing is prominent consider a* ***legitimate*** *signature to be a defect.*

Now, I agree that's like using a French law to interpret a U.S. case (so we know what Justice Scalia would say!).

But, like it or not, it's the larger context in which graders and the investment end of the hobby operate. In baseball cards, for example, not only is the autograph not a defect, but PSA, the leading grader, is now ***grading the autograph*** *— a separate grade evaluating the "quality" of a legitimate signature!*

I agree with you that the item should fetch what it will fetch regardless of how we describe it — but I don't think the people who make a living selling them will make that leap of faith.

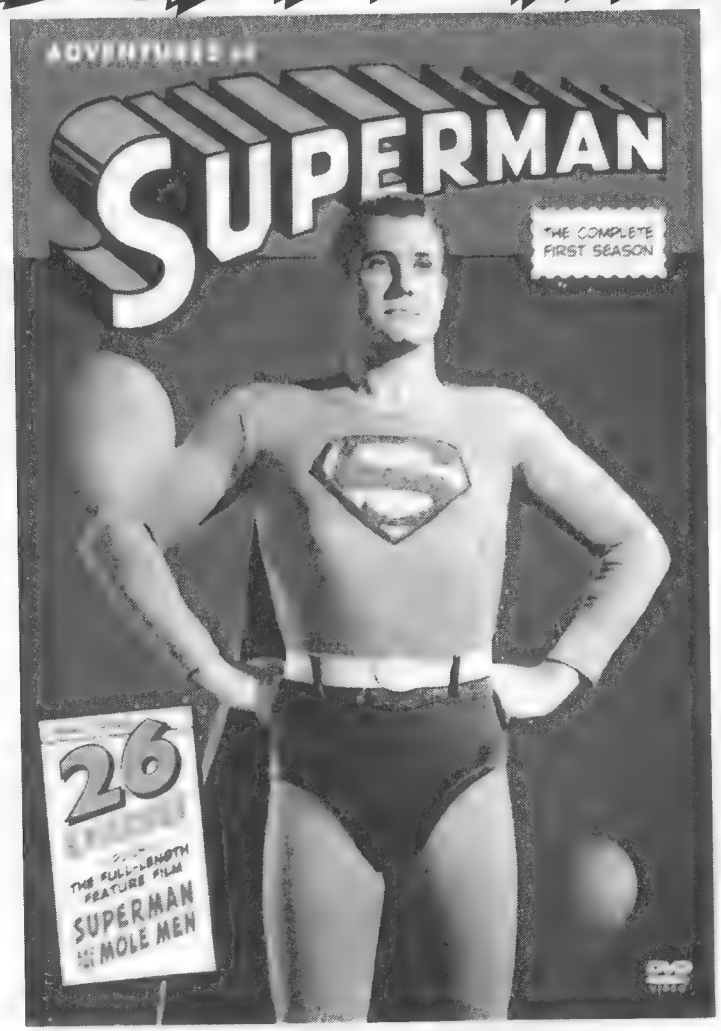
I don't think a Sotheby's would accept the idea that, because Stan Lee signed an item in the full presence of certifiers, it must list a lower grade for it — and, hence, guide value, since there is no guide pricing for signed books.

I think it would argue that a bonus is a bonus is a bonus and should not detract from the description of a title's grade in any degree.

Can you name just one?

FAVORITE SUPER-HERO

by **PETER DAVID**



"Who is your favorite super-hero?"

The question was tossed at me, as I was entering a panel room at Necronomicon in Florida.

I was surprised because it's such a simple question and I don't recall, in all these years, someone asking me that. I could be wrong. I can remember the names of Star Trek episodes from the 1960s, but not what I had for breakfast yesterday. So perhaps someone asked me at some point. But it's not one of those questions I get all the time, such as "What did you think of the Hulk movie?" or "Why do you hate [fill in the blank]?" You know: the kinds of questions that I've got answers for that are pretty much canned and rehearsed.

My impulse was to say Superman. He was, after all, the first one that I was exposed to, courtesy of the old George Reeves TV series. (Now out on DVD, kids!) He would leap into action with three steps and an audible springboard to propel him or silently invite thugs to take their best shots with their puny guns. Which they would do, uselessly emptying their revolvers at him while he stood there with a calm, confident smirk of superiority.

I mean, he's the man. The Big Guy. If Captain Marvel was The Big Red Cheese, Superman is The Big Blue Oyster. He's the icon. He's what people think of first and foremost when they're thinking of super-heroes. He represents the best and the brightest of the breed (except, mysteriously enough, when he would be teamed with Batman in the old World's Finest and Superman would suddenly have the IQ of a kumquat so that Batman could shine with his detective skills).

Granted, there have been endeavors to tinker with his worldview. No less a talent than Jack Kirby endeavored to present Superman as lonely and alienated from a world that he strode through like a god — pretending to be part of humanity but knowing in his heart it was a sham. Frank Miller in Dark Knight Returns gave us Superman as little more than a puppet of the United States government. Smallville depicts a young Superman who is flailing about for his purpose in life, working through teen angst while trying to determine whether his fate is to benefit the world or dominate it. Dawson's Creek starring Kal-exander the Great.

Ultimately, though, Superman's fundamental mission statement hasn't really shifted from that provided in the aforementioned George Reeves TV series and reiterated in Superman the Movie, when an awestruck Lois Lane asks, "Why are you here?" To which Superman replies, with quiet sincerity and conviction, "To fight for truth and justice and the American

way." So the value of Superman varies purely based upon how you may view the worth of the American way. He's still the go-to guy to save the day, the rock and the redeemer, the first one to wear his jockey shorts on the outside and a cape (combining the most garish elements of both The Phantom and Zorro) and yet look utterly macho while doing it. He's so revered and respected that a song suggests it would be a spectacularly bad idea to tug on his cape — although, as Kurt Busiek (I believe it was) pointed out, you can, in fact, tug on Superman's cape, because what's he gonna do? He's Superman. The worst that happens is he turns to you, says, "Please don't tug on my cape," and then flies away. So you can tug on Superman's cape with impunity. You don't tug on Batman's cape. Tug on Batman's cape, you wake up in traction. But Superman? Tug away.

There's no doubt as to why Superman does what he does. Despite his dual identity, there's no real confusion as to who he is. His upbringing is heartland and humble. His parents were decent and, since the reboot, alive into his adulthood so they could continue to instill moral lessons in him (the appalling kill-the-Kryptonians villains storyline notwithstanding).

But, while this moral certainty gives him some seven decades' worth of dependability, it doesn't lend itself to gobs of subtext. Wonder Woman is incredibly concerned over losing her friendship with Superman when she kills Max Lord in the current Infinite Crisis because she knows the upstanding Superman would feel she should have found another way — much as Superman himself probably would have. (As an aside, I'm not sure why some people are surprised over the sweeping feel of Crisis. It's simply the latest installment in DC's cyclical 20-year itch. The Golden Age heroes were around for 20 years until they were rebooted in the late 1950s Silver Age. The next cycle took 30 years, rather than 20, probably because DC got a late '60s shake-up in trying to imitate Marvel by layering personal problems and angst on their heroes. But 20 years after that, we had Crisis on Infinite Earths, and 20 years after that — right on schedule — came Infinite Crisis. Mark your calendar for 2025 for the next major DC shake-up.) In any event, I'm not seriously expecting Superman to be substantially different or any more layered by the end of the current storyline.

In other words: Superman is Superman is Superman. He's super and he's a man ... or, at least, a male.

Now Batman, on the other hand ... we don't know what to make of Batman.

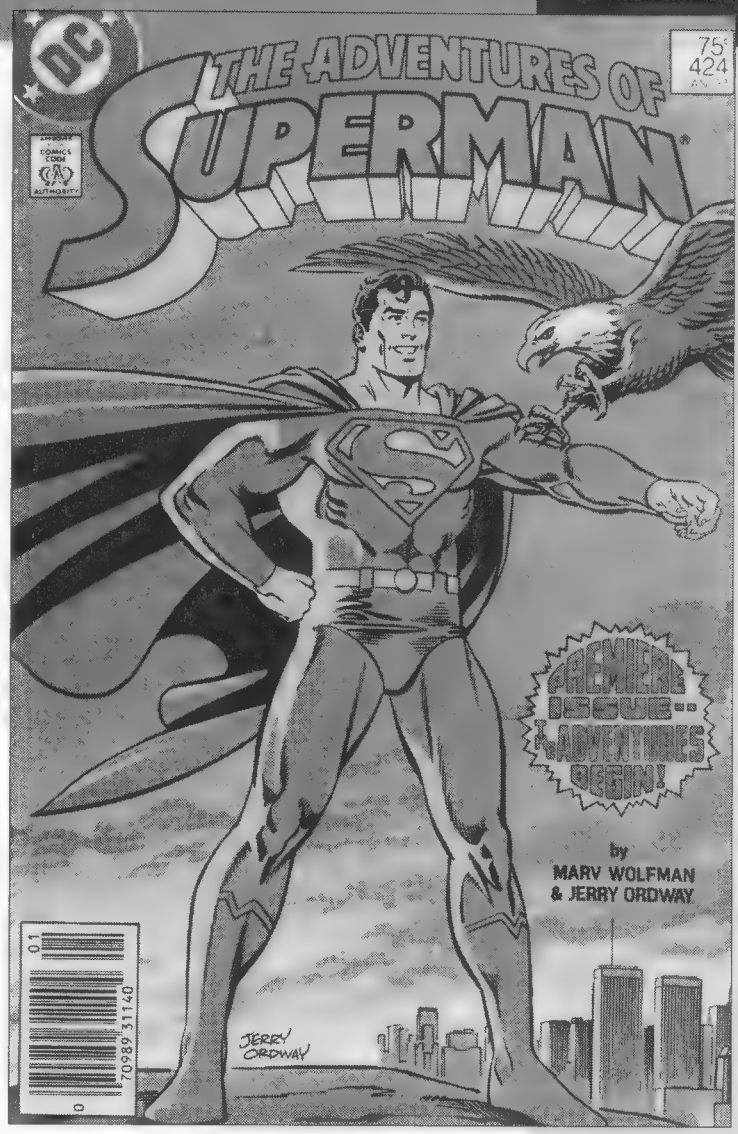
Opinion of Batman is divided into two camps, among both fans and creators.

There are those who feel that Batman is simply a man of tremendous focus. That the calamity that befell him when he was young caused him to zero in with laser-like precision on what he wanted to do with the rest of his life: fight crime. And he couldn't simply sit back and pour money into the Gotham City police department. He subscribes to the notion that, if you want something done right, you should do it yourself. He needs to be hands-on with his crimefighting because he can do it better and more efficiently than anyone else. Think of it also as simply not trusting the system. And why should he? Gotham bureaucracy is portrayed as corrupt through and through, and obviously people have fallen down on their jobs. If they hadn't, Bruce's parents would still be alive.

In short, this school of thought sees Batman as fundamentally sound of mind and body.

On the other hand, there are those who think he's, well, bats.

That witnessing the death of his parents when so young unhinged him. That his subsequent actions speak, not of an intense determination to make sure that no one else suffers, but, instead, of an unhealthy obsession for the purpose of ... what? Expiating a deep-seated guilt because he simply stood there helplessly rather than prevent his parents



In other words: Superman is Superman is Superman. He's super and he's a man ... or, at least, a male.

Not knowing what's really going through people's minds or what makes them tick is part of everyday reality. Which makes Batman more realistic than Superman.

from dying? Obviously, one could not possibly expect a child to have successfully intervened in their murder, but Bruce cannot and will not accept that rationale. So, instead, Bruce Wayne symbolically died along with them. He ceased to exist and today operates simply as a shell. A disguise. He has lost touch with reality and, instead, created a reality of his own, blending into the shadows, unknowable, untouchable: the ultimate paranoid — particularly as portrayed in recent years — seeing potential danger everywhere. Heroes, villains, makes no difference. A super-hero Howard Hughes without the uncut hair and long fingernails, he hides in his cave or behind a mask and plots and schemes and endeavors to see how every single thing in the world can go wrong and plan for it, like an obsessive-compulsive with first-strike capability. Whereas The Joker is crazy and focuses his insanity into doing evil, Batman is crazy and focuses his insanity into doing good — but good on his own terms, and, if you're not with him, you're against him, and, if you are with him, you might still be against him. I mean, if the eyes are the windows to the soul, and Batman has no eyes, what does that tell you?

In short, not the poster boy for mental health.

But because he has such shadings of personality — because he's so open to interpretation, because he's so unknowable — that, to me, makes him the more interesting hero.

Why?

Because people in general are unknowable. You think you know them but you really don't. Otherwise, why would people always be expressing surprise that that nice young man down the street would actually be a serial killer, or why would you be stunned to learn that the most happily married couple you know is filing for divorce?

Not knowing what's really going through people's minds or what makes them tick is part of everyday reality. Which makes Batman more realistic than Superman, and not just in a "well, Superman's an alien" way, but in a real-world way.

Same with Spider-Man. Yes, he's trying to make up for his guilt for his Uncle Ben, but come on. After everything he's done, the thousands of lives he's saved, hasn't the scale finally been tipped in his favor? Yes, with great power comes great responsibility, which means that if Peter Parker ever sees a crime going down or people in trouble, he should step in to make a difference. That doesn't mean he has to put on a costume and go swinging around looking for trouble. He has responsibilities and commitments now that he didn't have when he was a student in high school. Maybe he should start putting a higher priority on those. But he's not. Which makes you go, "Hmmm ..." and wonder why that would be. I ascribed one possibility in an issue of Marvel Knights Spider-Man, in which Mary Jane opined:

YOU USED TO TELL ME IN THE OLD DAYS, YOU'D "ALWAYS RUN OUT OF WEB FLUID AT THE WORST POSSIBLE MOMENT."
AND I WONDERED, WHY NOT BUILD IN AN INDICATOR GAUGE THE VERY FIRST TIME THAT HAPPENED, TO WARN YOU?
WHY RISK RUNNING OUT EVER AGAIN?
I THINK, DEEP DOWN...YOU REALLY WANT TO BE WITH HIM. BUT YOU CAN'T ADMIT THAT.
SO YOU'LL JUST KEEP PRESSING YOUR LUCK, TAKING BIGGER CHANCES...
...PUSHING YOURSELF MORE, GETTING SLOPPIER.
YOU WANT TO BE WITH YOUR DEAD UNCLE...
...MORE THAN YOU DO YOUR LIVE WIFE.
BECAUSE, DEEP DOWN...YOU THINK YOU DON'T DESERVE HAPPINESS...
...OR LIFE...OR LOVE...
...OR ME.
YOU WANT TO DIE.
AND I... DON'T KNOW... HOW TO LIVE WITH THAT.

"I figured it out. Ages ago. It's survivor guilt. It's not just that you let the burglar go, and then he killed your Uncle Ben. It's that the good, caring man he was died ... while the selfish, uncaring man you were ... lived. You used to tell me about the old days. How you'd 'always be running out of web fluid at the worst possible moment.' And I wondered, Why didn't you build in an indicator gauge or a warning buzzer the very first time that happened? Why risk running out even a second time, much less a fiftieth? It's because deep down ... you really want to be with him. But you can't admit that. So you'll just keep pushing your luck, taking bigger and bigger chances ... pushing yourself more and more, like you did going out wounded. You want to be with your dead uncle ... more than you do your live wife. Because, deep down ... you think you don't deserve happiness ... or life ... or love ... or me. You want to die. And I ... don't know ... how to live with that."

Peter immediately tells her she's wrong. And maybe she is. Or maybe she's right. Or maybe it's a combination of both. It's hard to know for sure, which is what elevates characters like Spider-Man and Batman above Superman. They're more "real" to me. I have more traction with them because their motivations are fluid and questionable and inconsistent.

Reality is inconsistent.

That's why I found it interesting when some fans objected to Mary Jane's commentary above by stating that MJ had come to accept Peter in his Spider-Man role. That this particular aspect of their relationship had been "settled."

And all I could think was, "Yeah, right, that's how relationships work." When you think something is settled, then that's that. No dispute or issue ever comes back to haunt you, never returns to bite you on the backside. In the history of humanity, no man has ever been in a situation where he thought some dispute with his significant other was all squared away, only to have it resurface days, weeks, months, years later. No man has ever had a woman say that she despises him for the exact same attributes she once lauded.

Wait. Actually that's ... pretty commonplace.

So Peter suddenly finding his motivations questioned yet again by Mary Jane is actually far more realistic than the fan-preferred notion that, once MJ has accepted his dual life, that's it. Done, finished. No doubts ever again. No reason that any of that should be re-examined.

C'mon. Anyone who thinks that any aspect of any relationship is ever off the table has simply never been in a long-term relationship. In the real world, relationships are constantly shifting, constantly changing: living, breathing organisms whose helpless, hapless mates will find themselves saying, "You're still stewing about this? That was years ago!" Or are you going to tell me that, in the real world, alcoholics never fall off the wagon, spousal abusers swear they will never hit their loved ones again and never do, and half this country isn't in therapy over stuff that their parents said or did when they were 6 years old that they still haven't gotten over?

Yet some fans, for whatever reason, think it's somehow more realistic to have a problem "resolved" and never addressed again. While writers strive to make the characters as realistic as possible by having them mirror real-world behavior, fans want everything in a nice box and tied up with a bow. Resolutions, final, for good and all. Except in the real world, resolutions are stopgap at best, transitory at worst.

To me, my favorite heroes, my favorite predicaments, are those that give the writer the most to work with and the reader the most to think about. That doesn't include facile, easy answers or absolute answers to emotional situations. That, instead, include the room to breathe and change and develop that only the imitation of life can possibly provide.

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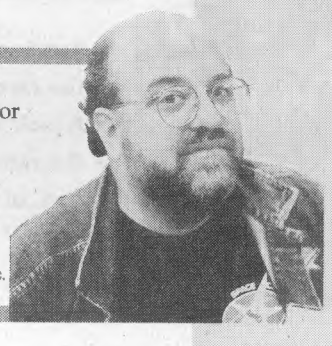

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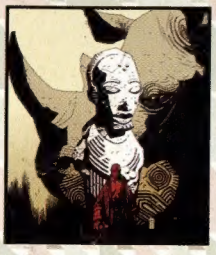

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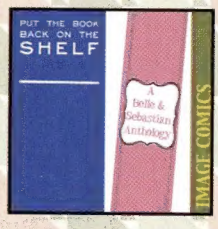

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